

INLAND PRINTER

1967

GORDON ERICKSON

We advise the utmost conservatism
In the placing of orders for inks
And in requests for quotations,
As the abnormal demand for goods
Has the tendency to produce
The very conditions all are so
Anxious to avoid: namely
A further rapid advance in prices,
Followed in all probability
By a sudden fall which
Will cause heavy losses to all
concerned.



Sigmund Ullman Co.

New York Chicago Cleveland



What "Butler Cover Service" Means to You

Some look upon Cover paper merely as a wrapper or protector of a Catalog. To these "Butler Cover Service" can not possibly appeal. Our message is to those printers who appreciate the value of Covers from a selling standpoint.

We have long ago discarded the idea of selling just Covers. An inspection of our line, which includes such nationally known papers as Buckeye, Sunburst,

Advertisers, Antiquarian, Cloth of Gold and Broadcloth, will prove to you that we have gone about this proposition scientifically, and you will find us precisely as scientific in our recommendations to you. We don't want to sell Cover paper "as is." We want to sell it to you on the basis of the service it will give you and your customers.

For instance, if you were about to print a big annual Catalog—a book which is to be referred to frequently, we would recommend a cover which, from our knowledge and experience, would give the very best service for the purpose—a stock which is made of new rags combined with the best sulphite a paper mill can buy to ensure durability, and a color and surface that would not soil readily. In other words, we would consider every point carefully and would suggest that paper which would best fill the requirements—there would be no guesswork.

We will advise with you as frankly and conscientiously as if we were issuing the printed matter for ourselves. That is the "Butler" idea of service. If you want that kind of attention to your business you know where to get it.

Butler Brands of Cover Papers

Sunburst
Antiquarian
Cloth of Gold
Advertisers
Broadcloth
Buckeye
Leatherette
Cloth Lined
Book Binders
Enamored—1 side
Enamored—2 sides
Satin-Coat
"Warren's" Extra-
Strong Cameo
Union Embossing
XXX Embossing
Liberty
Occidental
Philippine
Plain S. & S. C.

We want you to be provided with samples of the above papers. Write us if you are not already supplied.

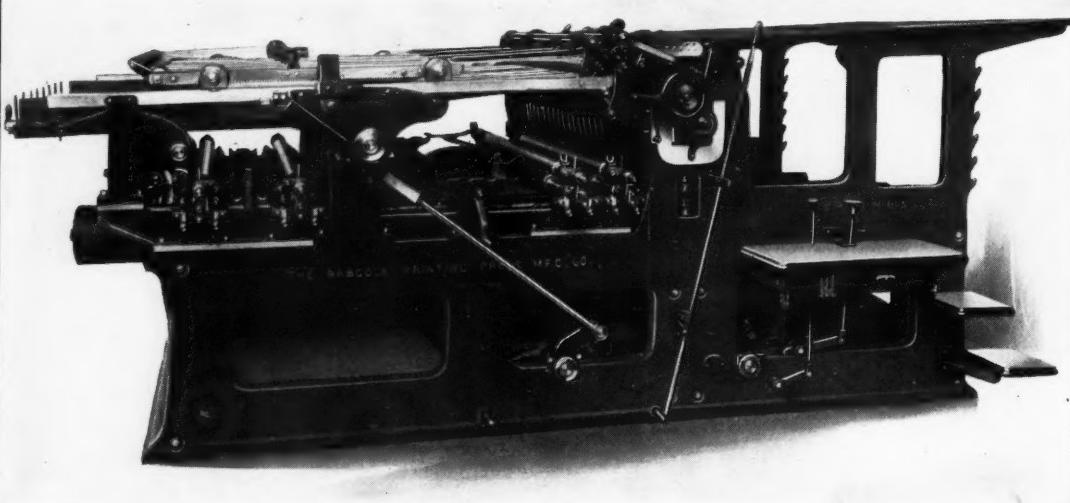
DISTRIBUTORS OF "BUTLER BRANDS"

Standard Paper Co.	Milwaukee, Wis.	Mutual Paper Co.	Seattle, Wash.
Missouri-Interstate Paper Co.	Kansas City, Mo.	Commercial Paper and Card Co.	New York City
Mississippi Valley Paper Co.	St. Louis, Mo.	American Type Founders Co.	Spokane, Wash.
Southwestern Paper Co.	Dallas, Texas	National Paper & Type Co. (Export only)	New York City
Southwestern Paper Co.	Houston, Texas	National Paper & Type Co.	Havana, Cuba
Pacific Coast Paper Co.	San Francisco, Cal.	National Paper & Type Co.	City of Mexico, Mexico
Sierra Paper Co.	Los Angeles, Cal.	National Paper & Type Co.	Monterrey, Mexico
Central Michigan Paper Co.	Grand Rapids, Mich.	National Paper & Type Co.	Guadalajara, Mexico
		National Paper & Type Co., Buenos Aires, Argentine Republic	

ESTABLISHED 1844

J. W. BUTLER PAPER CO., Chicago

The Babcock "Optimus"



However much a printer may know about presses in general, he will never know just how much

The Babcock "Optimus"

will add to the efficiency of his equipment until he has actually owned and operated one. The ambitious printer wants the most efficient press and is "willing to be shown." There are just two classes of men who can show him—Babcock Salesmen, and Babcock Owners. They know the "Optimus"—often they know others as well. They can give the facts about the "Optimus" in comparison with the others—a comparison that is growing more important to the printer and more advantageous to the "Optimus" every day.

Send for our catalogues. Invite our salesmen to call.
See the Optimus at work.

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN.

38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada—Toronto, Ontario; Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E. C.



DEXTER FOLDER NO. 189

Build on to it! That's one of the two BIG ideas back of Dexter Folder No. 189 which every progressive printer and binder will appreciate.

First, it is constructed in UNITS or sections—seven altogether. You can buy one or more units according to present needs, and add any or all of the extra six units as your range of work requires.

You *don't* have to buy *more* than you need and tie up your capital uselessly. You *don't* have to trade it in a few years hence, possibly at a loss. *You can't outgrow the No. 189.* It keeps pace with the growing business and makes business grow.

It's a WORKER, progressive in its idea, aggressive in its performance—a dependable money-maker every day in the year, every year of your business.

The second BIG idea back of No. 189 is, *it fits your standard needs*—turns out the class of work which brings you surest profits.

You will recognize that it isn't alone a machine's abilities that make it yield the maximum profit—but rather the constant DAILY USE you can make of those abilities over a long period of years.

That's the dominant idea back of ALL Dexter construction. We build not for novelty, but for SERVICE.

The basic unit of No. 189 handles sheets $8\frac{1}{2} \times 11$ to 28×42 inches, folding into 4- to 32-page right-angle forms. Other units enable you to fold 6-, 8-, 12- and 16-page parallel forms, and so on.

If you would like to receive more information and sample folds made by No. 189, just send us a postal card.

Dexter Folder Company

Folding, Feeding, Binding, Cutting Machinery

New York
Detroit

Chicago
Atlanta

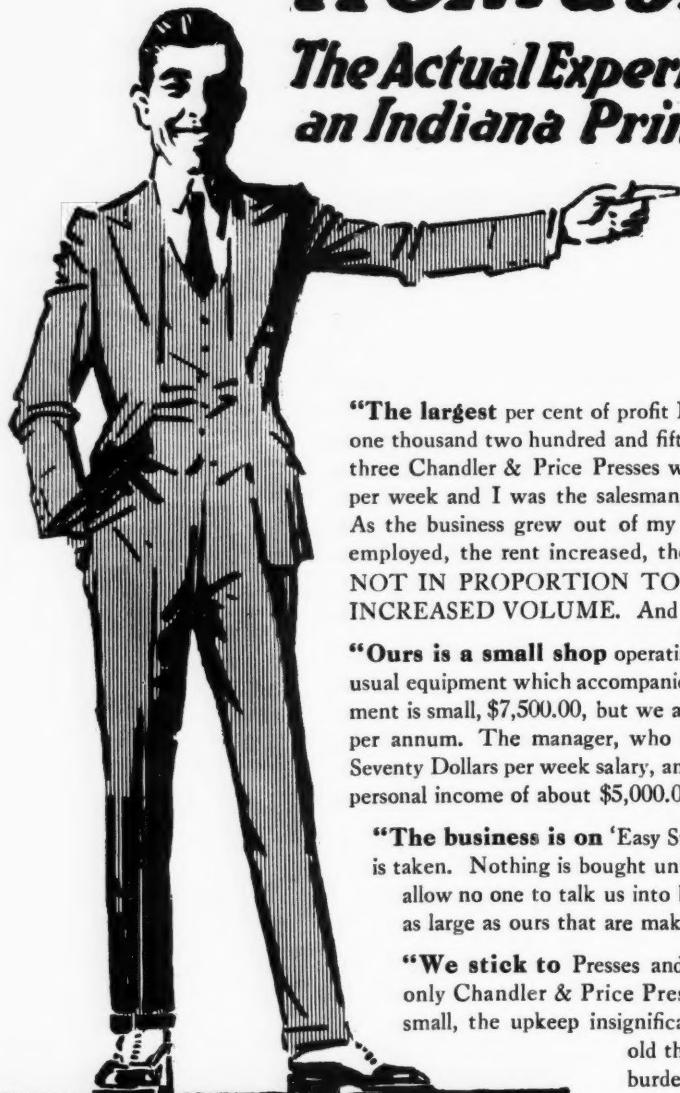
Toronto

Philadelphia
Dallas

Boston
San Francisco

Big Profit from a Small Shop

*The Actual Experience of
an Indiana Printer*



"The largest per cent of profit I ever made in one month was earned on one thousand two hundred and fifty-seven dollars worth of business done on three Chandler & Price Presses with a shop pay-roll of about sixty dollars per week and I was the salesman, bookkeeper, manager and 'office force.' As the business grew out of my hands, salesmen and office people were employed, the rent increased, the shop enlarged—the profits grew, but NOT IN PROPORTION TO THE INCREASED EXPENSE OR INCREASED VOLUME. And I doubt if it ever does.

"Ours is a small shop operating six Chandler & Price Presses and the usual equipment which accompanies them in a shop of this size. The investment is small, \$7,500.00, but we are turning out \$40,000.00 worth of work per annum. The manager, who is also the majority stockholder, draws Seventy Dollars per week salary, and this, with his dividends, gives him a net personal income of about \$5,000.00 per year.

"The business is on 'Easy Street.' No bills harass us. Every discount is taken. Nothing is bought until the money to pay for it is in sight. We allow no one to talk us into big ideas, but cite 'em to shops four times as large as ours that are making less money.

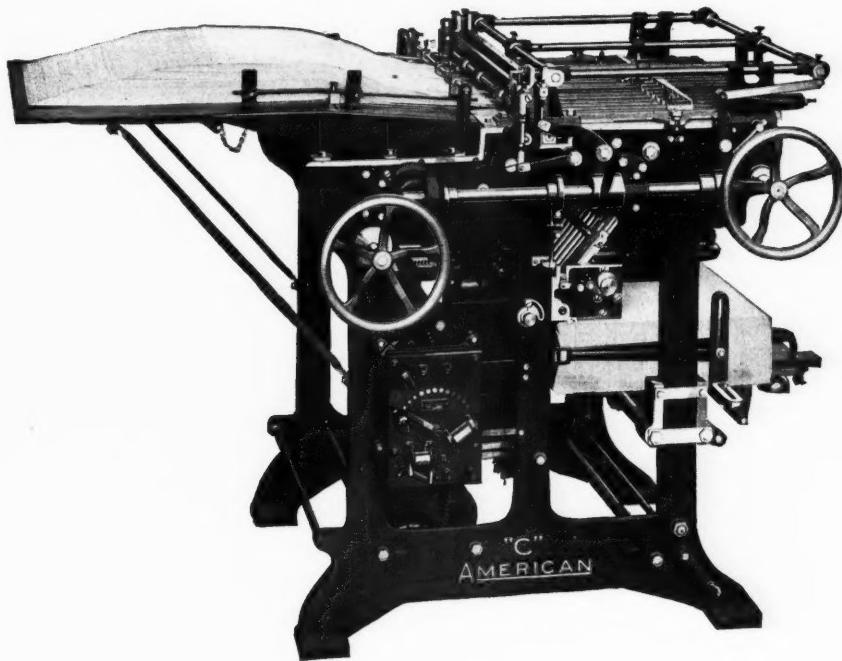
"We stick to Presses and equipment of known quality. We use only Chandler & Price Presses. The first investment for them is small, the upkeep insignificant, the output enormous. As they get old they can be replaced one at a time and the burden is never noticed.

"Make a place for yourself that nobody can root you out of. Keep out of competition with the big fellows on large work.

"Watch the corners—and it's my guess that you'll fare about as well as many of your more ambitious brothers, and I'm sure you'll sleep better of nights."

The complete story of this man's experience will be sent to any printer on request to his dealer or The Chandler & Price Co., Cleveland, Ohio.

Unfold Your Folding Problems to the
AMERICAN HIGH SPEED
TAPELESS **JOB FOLDERS**



**Some Reasons Why
An "American" Will Increase Your Profits**

DOUBLE THE SPEED

That Means Half the Cost

LESS SPOILAGE

That Means More Profit

GREATER ACCURACY

That Means Pleased Customers

HALF THE FLOOR SPACE

That Means Less Overhead Charge

**ANY WEIGHT OF PAPER, WITH OR AGAINST THE GRAIN, RIGHT
ANGLE AS WELL AS PARALLEL**

That Means You Can Tackle Anything—Everything

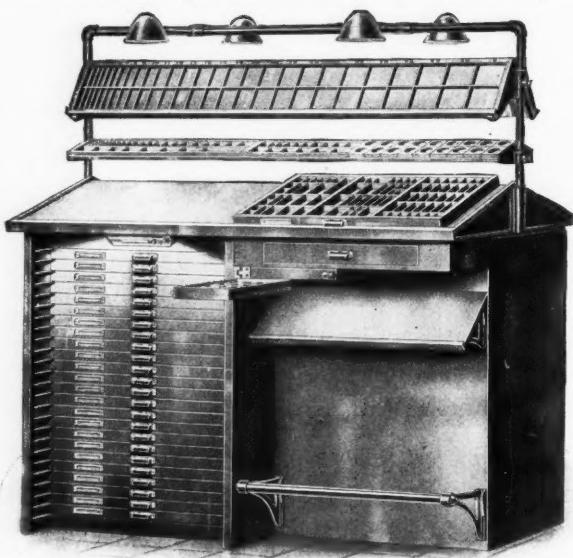
Send for Illustrated Catalogue H of Models A and B and Then Get a Demonstration

THE AMERICAN FOLDING MACHINE COMPANY
WARREN, OHIO

Save Floor Space and Footsteps

An old-style Case Rack holds 24 cases and occupies a floor space of about 12 square feet or one-half square foot per case. A modern

Type Cabinet holds 48 cases and occupies the same amount of floor space, or about one-quarter square foot per case, which means that with modern Cabinets one-half the floor space is required to achieve the same results. Consequently with modern equipment the compositor's footsteps (waste time) are reduced one-half. The cost of floor space is reduced a like amount. The same ratio of saving is effected by modern equipment in all parts of the Composing-Room.



ADMAN STEEL CABINET No. 549 (BOTH SIDES ALIKE)

that can be readily proved in any printing-office. Our Efficiency Engineer can show you how modern equipment can be applied to your plant and can demonstrate how it is possible for you to make substantial savings in the cost of composition. Hundreds of progressive printers who have made these improvements in their plants tell us that they are saving from 10 to 30% since these changes were made.

Our Efficiency Engineer will be sent without expense to your plant at any time that suits your convenience. It will pay you to interview him. Just drop us a line stating when you want to commence getting the benefit of this equipment and we will do the rest.

The accompanying illustration shows one of our modern steel Type Cabinets suitable to many classes of printing-offices.

The Hamilton Manufacturing Co.

HAMILTON GOODS ARE CARRIED IN STOCK AND SOLD
BY ALL PROMINENT TYPEFOUNDERS AND DEALERS

Main Office and Factories, TWO RIVERS, WIS. Eastern Office and Warehouse, RAHWAY, N. J.

THE SCOTT ROTARY OFFSET PRESS

is just the Press for
**Illustrated Magazines and Newspaper
Supplements**

Be sure to obtain a copy of this week's PUCK. Examine it carefully. Note the beautiful results obtained on the illustrations and also on the type matter, on rough paper stock, by the OFFSET Method of Printing. This work was printed on Walter Scott & Co's. Rotary Offset Perfecting Press at a speed of 5,000 per hour by

G. Schirmer, Inc., New York

This concern also prints weekly supplements for the Springfield Republican, Springfield, Mass., and several other publications, besides its own music books and other work. This work has increased so rapidly that G. Schirmer is about to install another large Scott OFFSET Web Perfecting Printing and Folding Machine, which is about completed at the works.

The Columbia Planograph Co., Washington, D. C.

print an illustrated PLANOGRAVURE Supplement for the Washington (D. C.) Star. This supplement is printed on Scott Offset Presses and the work is put down on the zinc plates by the PATENTED PLANOGRAVURE PROCESS. The volume of work they are doing warrants their installing another Scott Offset Press which we are rushing to completion at our works.

In Every Large City

there are newspaper and magazine publishers looking for either a better or more economical method of producing their work, mail order houses are tired of the same old thin calendered stock, and want something softer in its effect. This Offset Press provides the pleasing results desired.

Grant Us an Opportunity

of placing all the facts before you about this line of machinery—do it NOW, before the other man, and reap the harvest.

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

Main Office and Factory, Plainfield, New Jersey

NEW YORK: 1457 Broadway, Brokaw Building

CHICAGO: Monadnock Block



Converting the "Old Man"

THE Purchasing Agent entered the President's office one day in great distress of mind. "It's no use, Mr. Armstrong, something has to be done about young Thompson. The boy spends money like a drunken sailor."

"Hm! I've noticed he's rather generous with our funds. What's he up to now?"

"It's the catalog. After I've gotten the cost down to bed rock through competitive bids, what does Thompson do but let the job out to a new printer for five hundred dollars more than we paid last year, and he has bought a carload of new paper at four cents a pound more than we ever paid."

The "Old Man" reached for his telephone with some vehemence and called for Thompson.

"Thompson," said the "Old Man," "Williams tells me you are running wild on the catalog. Please let me know just what you are doing."

We never said Thompson was tactful; also he was young and so mad his knee joints sounded like a telegraph instrument, which accounts for the following disgraceful scene.

"I'm doing this, Mr. Armstrong. I've tired of getting out a catalog that would disgrace a general store in the backwoods. For ten years, I've been trying to get results with paper not fit to print an auction notice on—with a bunch of woodcuts that look like old-time magazine Civil War scenes—with a printer so

poor he has to take our job to pay back salary to his printer's devil. I say I'm tired of it. This firm has spent twenty years building up a national prestige and if I've got to wreck it to hold my job, I quit right here. I've planned and ordered a catalog we can be proud of. I've got some engravings that will sell the goods instead of condemning them. I've bought paper with a superb printing surface that will make every cut jump off the page instead of trying to hide its head in a puddle of ink. If that's running wild, then you are running wild hiring gentlemen instead of hobos to represent you on the road. You ran wild in building this splendid factory instead of a shack."

"Steady, Thompson, steady," interrupted the "Old Man" with a grin. "You might hurt Williams' feelings. At that, Williams, the boy has the goods on us. You and I mustn't lose our ideals just because we are approaching middle life. I'm frank to admit I have been ashamed of that catalog for three years. I've never known why. It

isn't like us. Go to it, Thompson. There isn't a printer in existence that can get out too good a catalog for this business."

What we started out to say was, that we make fine printing papers—not meaning by the word "fine," a sort of unnecessary de luxe-ness, but simply paper so surfaced that it will preserve all of the quality—the overtones, so to speak—of the finest engravings. We make a variety of fine papers, each better suited than the others to a particular style of drawing and engraving.

Warren's Cameo has a lusterless, ivory-like surface, beautiful in itself, and peculiarly adapted to subjects having soft, deep tones, as for instance, platinum photographs or scenic views. Warren's Lustro, on the other hand, is a brilliant, polished paper which makes an engraving sparkle with life and snap.

Cumberland is a glossy, coated paper of moderate cost and splendid printing quality.

Silkote is made to supply at a low price part of the demand for dull-finished paper created by the effectiveness of Cameo.

Printone, a semi-coated, is much in demand for large edition booklets and folders.

Don't you begin to see there is a lot to learn about paper? Our Suggestion Book and Supplementary Booklets constitute a liberal education on the subject. They are free if you will write on your business letter-head.



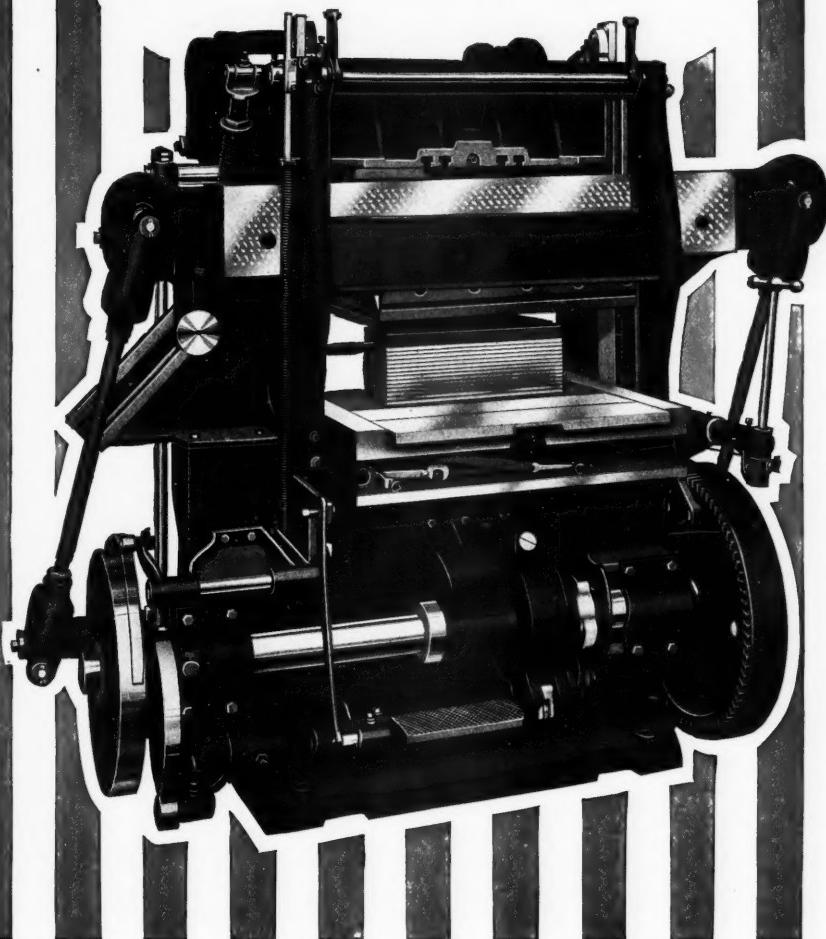
Printing Papers

S. D. WARREN & COMPANY, 160 Devonshire St., Boston, Mass.

Manufacturers of Standards in Coated and Uncoated Printing Papers



THE SEYBOLD "DAYTON" THREE KNIFE BOOK TRIMMER



Accuracy of output and a saving of time, labor and money are positively guaranteed by the use of this newest addition in the Seybold Line.

Ask for demonstration

THE SEYBOLD MACHINE COMPANY

Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Box Makers, Paper Houses, Textile Manufacturers, Sample Card Houses, etc.

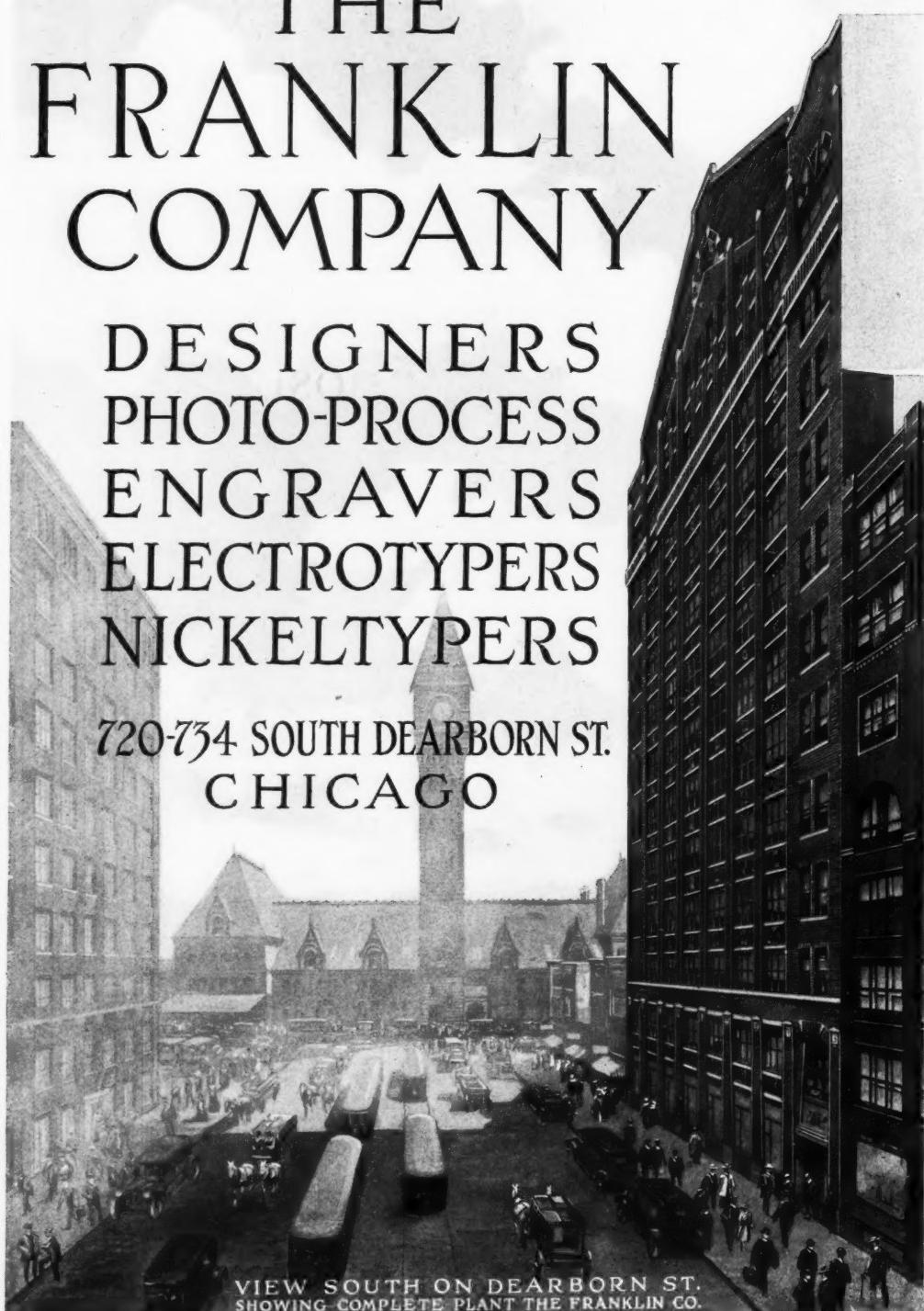
Main Office and Factory, Dayton, Ohio, U. S. A.

BRANCHES AND AGENCIES: The Seybold Machine Company, 151-163 W. 26th St., New York; The Seybold Machine Company, 112-114 W. Harrison St., Chicago; Atlanta, J. H. Schroeter & Bro.; Dallas, Barnhart Bros. & Spindler; San Francisco, The Norman F. Hall Co.; Toronto, The J. L. Morrison Co.; Winnipeg, Toronto Type Foundry Co., Ltd.; London, Smyth-Horne, Ltd.

THE FRANKLIN COMPANY

DESIGNERS
PHOTO-PROCESS
ENGRAVERS
ELECTROTYPERS
NICKELTYPERS

720-734 SOUTH DEARBORN ST.
CHICAGO



VIEW SOUTH ON DEARBORN ST.
SHOWING COMPLETE PLANT THE FRANKLIN CO.

THE BALTIMORE SUN *and* NON-DISTRIBUTION

In the interest of good advertising typography, THE SUN, after a thorough trial of Non-Distribution, has increased its Monotype equipment of two Type&Rule Casters, by adding

SIX MONOTYPES *for* Ad Composition

This means that the Monotypes will set all the body matter for all the ads in THE SUN, from 5 to 18 point; supply type for the hand men, up to and including 36 point, as well as rules, leads, and slugs cut to any required measure, cut bases and space material — *eliminate distribution*, and insure the highest degree of typographical excellence in every issue of THE SUN.

In the Six-and-a-Half Weeks, April 1 to May 15,
THE SUN (all issues) Printed 2,044,347 Lines or
6,388 Columns of Advertising

The management of THE SUN appreciate the importance of using *new type* and *new rule* for good typography and know the prominent part they play in *really good advertising*. They are keen for the demands of modern advertisers—and meet them. And, above all, they have proved by actual experience that
NON-DISTRIBUTION is *Ad Room Efficiency*

LANSTON MONOTYPE MACHINE CO.·PHILADELPHIA

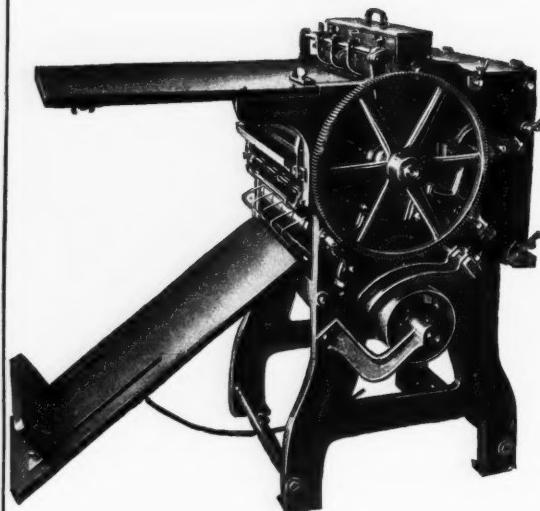
NEW YORK: World Building CHICAGO: Rand-McNally Building BOSTON: Wentworth Building

TORONTO: Lumsden Building SAN FRANCISCO: Rialto Building

A. T. L. NUSSA, Aguiar 110, HAVANA, Agent for Mexico, Central America, and the West Indies

THE FUCHS & LANG MANUFACTURING CO.

BRONZING MACHINES



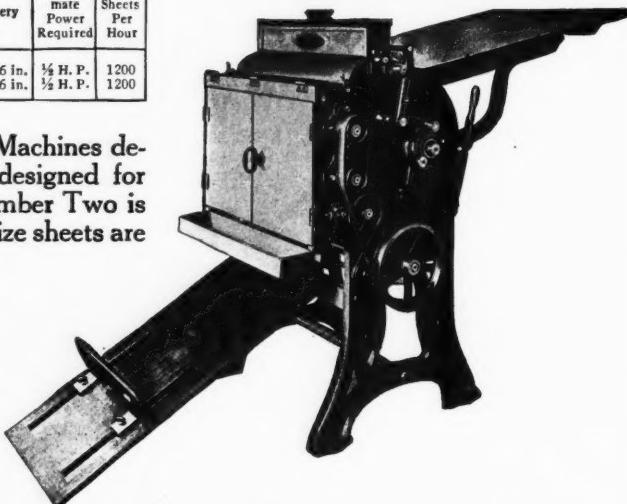
No.	Size of Sheet Inches	Floor Space over all	Floor Space Feed and Delivery Boards off	Approximate Power Required	Speed Sheets Per Hour
2	14 x 25	3 ft. 3 in. x 4 ft. 0 in.	3 ft. 3 in. x 2 ft. 4 in.	½ H. P.	1800

THIS little machine is designed for small shops in which saving of space is an object. It delivers under the feed board, thus minimizing the floor space. No printing office can afford to be without one. Bronze work is made a pleasure in an office where this little machine is used. For large shops it makes an excellent auxiliary bronzer. Highest praise from all who use them. Saves money and time. There is no necessity to reject Bronze work, for, by proper handling, Bronze will not be scattered around your workrooms.

No.	Size of Sheet Inches	Floor Space over all	Floor Space Feed and Delivery Boards Off	Approximate Power Required	Speed Sheets Per Hour
3	16 x 30	4 ft. 2 in. x 8 ft. 8 in.	4 ft. 2 in. x 2 ft. 6 in.	½ H. P.	1200
4	20 x 35	4 ft. 6 in. x 9 ft. 6 in.	4 ft. 6 in. x 2 ft. 6 in.	½ H. P.	1200

THE two sizes of Bronzing Machines described above have been designed for printing offices where our Number Two is too small and where medium size sheets are printed. These machines are as well and carefully built as the larger sizes, and have met with the thorough approval of all who have used them.

*Manufacturers of Printing
Inks and Bronze Powders of
the Best Quality.*



The Fuchs & Lang Manufacturing Co.

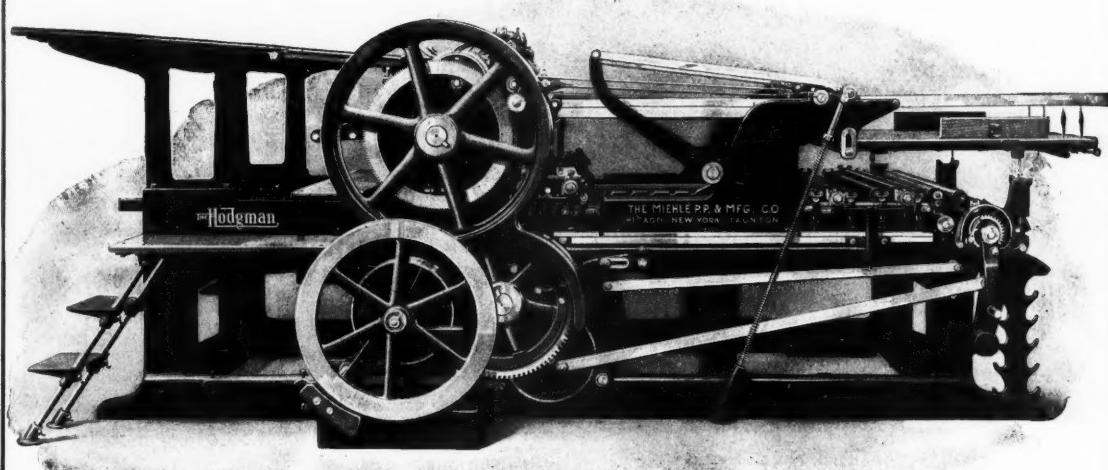
119 W. 40th STREET
NEW YORK

150 N. FOURTH STREET
PHILADELPHIA

120 W. ILLINOIS STREET
CHICAGO

THE HODGMAN,

Two-Revolution Four-Roller Press



The purchase of a press is an investment of serious importance. We therefore ask your careful consideration of THE HODGMAN and your inquiry as to how this machine will meet your requirements.

Write for information concerning the Hodgman to any of the addresses below

Miehle Printing Press & Manufacturing Co.

Factories: Chicago, Illinois, and Taunton, Massachusetts
Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States:

CHICAGO	1218 Monadnock Block	SAN FRANCISCO, CAL. . . 401 Williams Building
NEW YORK, N. Y.	38 Park Row	ATLANTA, GA. . . Dodson Printers Supply Company
DALLAS, TEX.	411 Juanita Building	PHILADELPHIA, PA., Commonwealth Trust Building
	BOSTON, MASS., 176 Federal Street	

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Company, Ltd., Toronto, Canada

Style D
with Direct-
connected
Motor.

TATUM POWER
Adjustable
Paper Punch
Style "D"

The standard of excellence and efficiency for all paper-punching machines.

The unusual strength of construction, combined with the accuracy of workmanship, makes possible the great variety of work, much of it involving new problems, which may be accomplished with Tatum machines.

When you buy the best you save the after troubles.

Ask for complete Catalogue No. 32-A, showing full Tatum line, which includes Paper Punches for office and factory use, Perforators, Paper Drills for excessively thick work, Crimpers and Flexers, and other up-to-date equipment.

Gold Medal Award at Panama-Pacific Exposition, San Francisco.
57 Years of Knowing How

The Sam'l C. Tatum Co.

Main Office and Factory:
CINCINNATI,
OHIO, U. S. A.

New York Office:
54-60 Lafayette Street

Makers of "The Line of True Merit"

Berry Round Hole Cutter

The machine that *cuts* clean holes with sharp edges and no burrs

The Berry has a capacity of fifty inches per minute

and cuts clean and sharp through any kind of stock from newspaper to binder's board

Made in Four Sizes

One table model and three floor models

Berry Cutter and Bit

revolve in opposite directions, automatically cleaning and never heating

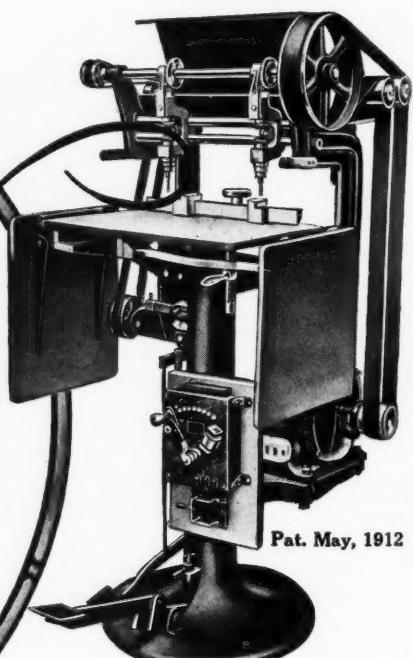
Fully Equipped

with all attachments, constructed of the finest materials, occupies little space, and guaranteed mechanically perfect

Write for Catalog

Berry Machine Company
309 N. Third St.
ST. LOUIS

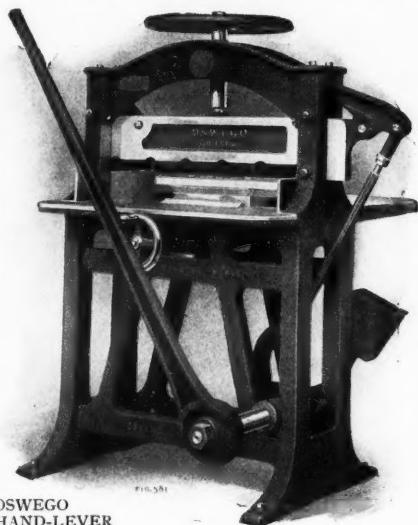
Cutter
cannot
clog, heat or bend



Pat. May, 1912

This is Berry Number 4
Automatic Lift

THE RESULT OF SPECIALIZATION



OSWEGO
HAND-LEVER
CUTTER

The ease of cutting on the Oswego Lever Cutters is made possible by the new toggling crank which increases the power as the knife cuts deeper into the pile.

Great physical exertion is necessary to cut on some lever cutters because the position of the lever crank does not multiply the power as it does on the Oswego.

Oswego Machine Works has arranged for expert service in many of the principal cities of the United States and also foreign countries. A line to Oswego will put you in touch with the nearest service station.

SEND FOR CIRCULAR 581

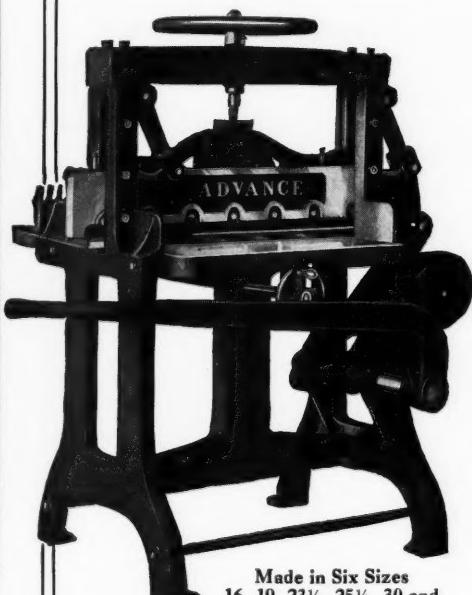
OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

Main Office and Works at **OSWEGO, NEW YORK, U. S. A.** NEW YORK OFFICE, Room 2720,

GRAND CENTRAL TERMINAL

Cutting Machines Exclusively—Ninety Sizes and Styles—All generally in stock for instant shipment. The Oswego and the Brown & Carver, 16-inch to 84-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, etc.



Made in Six Sizes
16, 19, 23 $\frac{1}{4}$, 25 $\frac{1}{2}$, 30 and
33 inch

The E-Z Cutter

Every machine installed in your print-shop that makes the work easier increases the efficiency of your working force.

THE ADVANCE LEVER CUTTER

could not hold the lead and be commonly known for thirty years as the "Easy Cutter" if it did not merit it. The Advance is not only the easiest to operate—it is the equal for accuracy and durability of any hand-lever cutter built, irrespective of price. You can pay more, but you can not get a lever cutter of more genuine cutting-machine value. Our catalog tells why—write for it.

*Advance Cutters are sold by all dealers with our guarantee.
Take no chance, specify "An Advance."*

THE CHALLENGE MACHINERY COMPANY GRAND HAVEN, MICHIGAN

CHICAGO, 124 SOUTH FIFTH AVENUE

NEW YORK CITY, TRIBUNE BUILDING

Sprague Electric System of Printing-Press Control



The Controller



The Push-Button Station

Alternating-Current Automatic Push-Button

Operated for Flat-Bed and
Small Rotary Presses

Send for Bulletin No. H-4



Sprague Electric Works
of General Electric Company

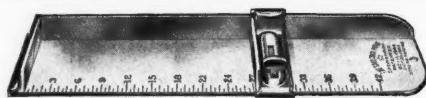
Main Offices: 527-531 W. 34th St., New York, N. Y.
Branch Offices in Principal Cities

Emblematic Cards

Our Trade Catalog No. 34 will
be cheerfully mailed on request.

STAUDER ENGRAVING COMPANY

Steel and Copper Plate Engravers
Printers and Embossers for the Trade
231 N. Fifth Avenue - - Chicago



The Points of a "Star"

Point Two

A Star Stick is lighter and more convenient to handle
and can be adjusted easier and quicker than any other.

Get point three next month, or, better still, ask us for
all the points to-day. A post card will fetch them.

On sale by supply houses generally.

STAR TOOL MANUFACTURING CO.
SPRINGFIELD, OHIO, U. S. A.

BAGS! BAGS! BAGS!

LARGE AND SMALL

Thousands of them used every day in hundreds of different ways. Some of them are printed and some are not. They all should be, because it's good advertising—effective and inexpensive. You can easily convince local merchants of this fact and get several good printing jobs. Those who already have them printed will be glad to let you figure on their next jobs.

We build a special press that makes it possible for you to print all kinds of paper bags, very cheaply, and still make a good profit. We solicit your inquiries.

MEISEL PRESS MFG. CO.

OFFICE AND FACTORY

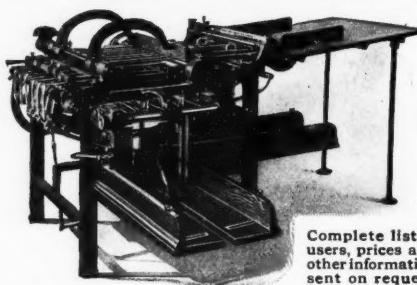
944-948 Dorchester Ave., Boston, Mass.

Anderson High-Speed Job Folder No. 110

The quality of work this machine does warrants you charging "more" for your folding, but if you find it necessary to "meet a price," you can do so without sacrificing all your profit—its speed and simplicity of operation are extraordinary.

For instance, it is no "trick" for the average girl, in any shop, to run 35 to 40 thousand 16-page catalogue sections or circulars in 8 hours.

C. F. ANDERSON & CO. 710 S. Clark St. CHICAGO



Complete list of
users, prices and
other information
sent on request.



PATENTED MAY 7, 1912

Install This Emboso Machine in Your Plant

This machine transforms the ordinary flat printing job into an artistic production of relief printing, with either bright or dull effects. It does this without the use of dies or plates. Booklets, programs, menus, announcements, letter-headings, in fact all classes of printing may be treated by this Process.

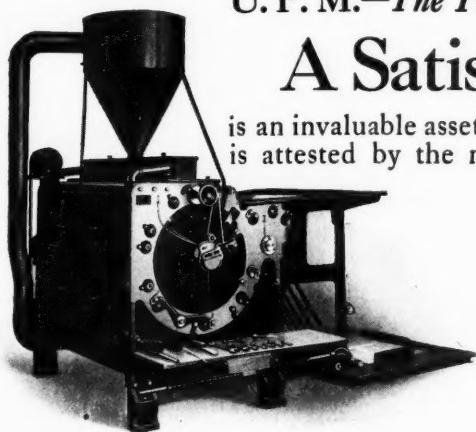
There are more printers using the Emboso machines to-day than are using some meritorious devices that have been on the market for years. It enables the job printer to become an artist, and to produce effects hitherto impossible, but—**BEST OF ALL, IT IS SURPRISINGLY PROFITABLE.**

IMPORTANT: Remember there are many imitations of the Emboso Process, all of which, without exception, we hold to be infringements of our patents. All printers are warned that we will prosecute them for using any machines, devices or supplies, except when such operation is licensed under our patents.

**EMBOSO SALES
COMPANY**



**RIGGS BUILDING,
WASHINGTON, D. C.**



U. P. M.—The Trade-Mark of Quality

A Satisfied Customer

is an invaluable asset. That our many customers are satisfied is attested by the number of reorders we receive for the

U. P. M. Vacuum Bronzer

Consistent profits are made possible as our machine puts bronzing on a modern efficient basis.

With our new type of patented cyclone no bronze dust is wasted in the air. Cleaner sheets, decreased spoilage and increased speed are also made possible by other exclusive features.

These are all fully explained in our illustrated folder No. 43.

Also look for the U. P. M. Trade-Mark of Quality in the Chapman Electric Neutralizer and our Automatic Feeder.

United Printing Machinery Company

116 East 13th St.
New York

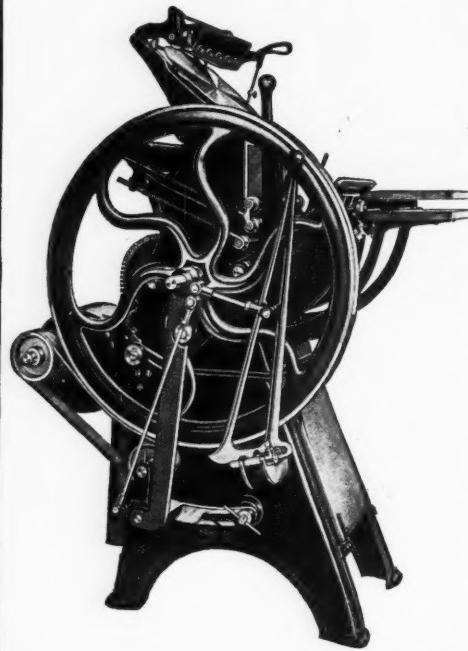
100 Summer St.
BOSTON

325 S. Market St.
Chicago



Please Mention THE INLAND PRINTER When Writing to Advertisers.

Gain 5,000 Impressions Per Day By the Pearl Press



Every print-shop of whatever size needs one or more Pearl Presses for its small work. Here is how one printer puts it:

"I had overtime wages and gas bills to pay till I nearly went broke. Now I put all my small jobs up to 10M runs on my two Pearl Presses. Boys at \$8.00 per week operate these presses, and turn out actually twice the printed impressions as the more expensive feeders on the larger jobbers. I can depend on an average of 20M impressions per day from each of the Pearls, excepting on occasional days when numerous short run jobs reduce the average."

The low-priced, simple, hand-fed Pearl Press is a strong competitor of the complicated, expensive to buy and to operate automatic feed press, on production, and on a dollars and cents investment proposition the Pearl is really in a class by itself.

The Pearl is the Lowest Priced Job Press on the Market and the Biggest Money-Maker

We sell Pearl Presses subject to thirty days' trial, so the printer can test it out on his own floor under his own conditions. He doesn't have to take anybody's word for its durability, conveniences and productive capacity.

Request catalog of Pearl Presses

Golding Manufacturing Co. FRANKLIN, MASSACHUSETTS

Additional Products: Golding Jobbers, Golding and Pearl Cutters, Hot Embossers, Safety Appliances, and Various Tools for the Printer.

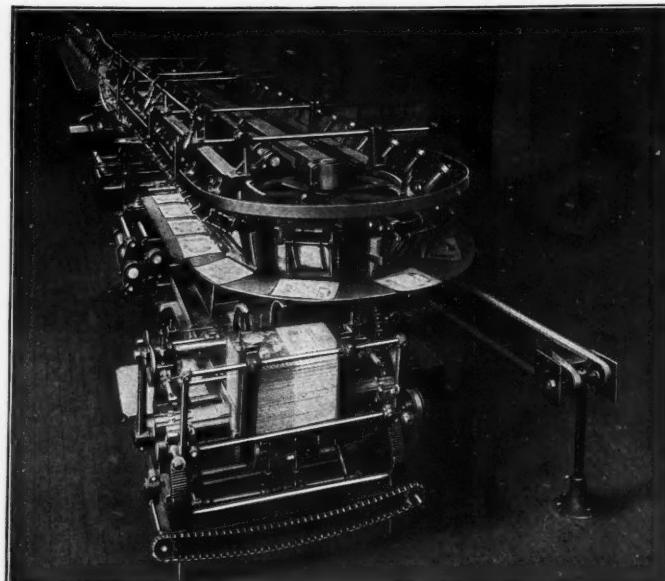
The Juengst Gatherer Gatherer-Stitcher Gatherer-Stitcher-Coverer Gatherer-Stitcher-Binder

Product—

A gathered book,
A gathered, stitched or
A gathered, stitched and
covered book

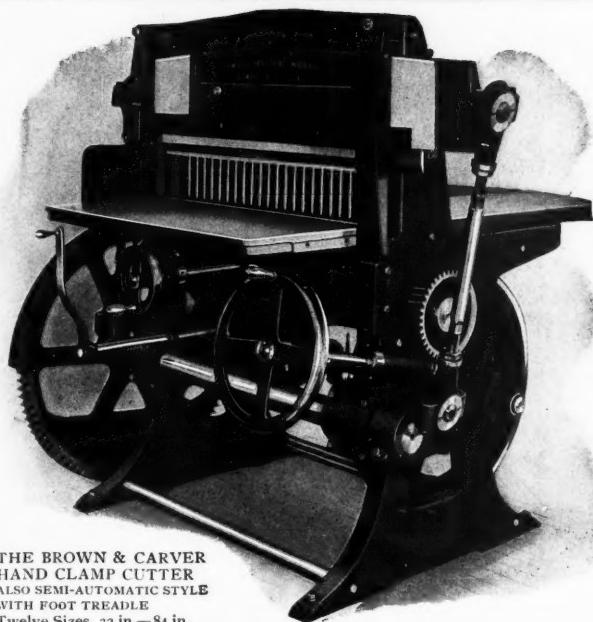
or—

A gathered, wireless (or
perfect), bound book.



All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

GEO. JUENGST & SONS, Croton Falls, New York
WE HAVE NO AGENTS



THE BROWN & CARVER
HAND CLAMP CUTTER
ALSO SEMI-AUTOMATIC STYLE
WITH FOOT TREADLE
Twelve Sizes, 32 in.—84 in.
Send for Circular 705.

It Has Stood the Test of Time

THE Brown & Carver Cutter has maintained the highest position in the trade for over forty years owing to its perfection of design, improvement in detail and excellence of construction. The latest improved machines have the new easy-balanced clamp. Over forty years' hard use has proven that the knife-bar motion on both the Brown & Carver Hand Clamp and the Oswego Auto is the simplest and the best.

Oswego Machine Works has arranged for expert service in many of the principal cities of the United States and also foreign countries. A line to Oswego will put you in touch with the nearest service station.

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

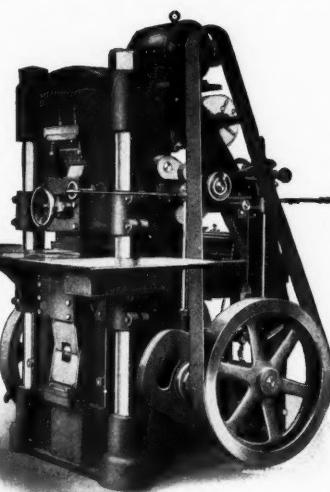
Main Office and

Works at **OSWEGO, NEW YORK, U. S. A.**

NEW YORK OFFICE, Room 2720
GRAND CENTRAL TERMINAL

Cutting Machines Exclusively—Ninety Sizes and Styles—All generally in stock for instant shipment. The Oswego and the Brown & Carver 16-inch to 84-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, etc.

The Carver Automatic Die and Plate Presses



being constructed of the best grade of material and under the most careful mechanical supervision, are able to produce the largest quantity of the highest grade work in a given time.

They have the largest sheet feeding capacity. The cloth wipe for steel and copper plate work is used on CARVER PRESSES only.

C. R. Carver Company

CANADIAN AGENTS:

MILLER & RICHARD, Toronto and Winnipeg

SOUTHERN AGENTS: J. H. SCHROETER & BRO., Atlanta, Ga.

N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

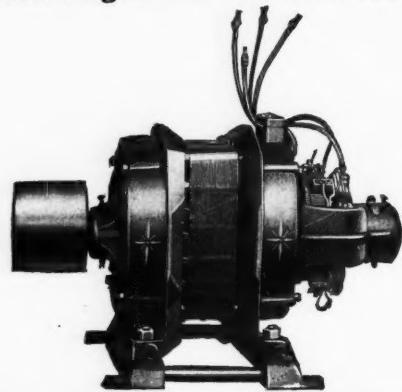
EXPORT AGENT, EXCEPT CANADA:

PARSONS TRADING CO., Sydney, Mexico City and New York

SOUTHERN AGENTS: J. H. SCHROETER & BRO., Atlanta, Ga.

KIMBLE PRINTING PRESS MOTORS

Make Night Work Unnecessary



This particular story comes from Dixie—but it is being re-enacted in every corner of the country.

Gardner & Price, Printers, Athens, Georgia, write:

"We are now using two of your motors, purchased through . . . Company and they are giving entire satisfaction. Before installing these motors it was necessary for us to work a great deal at night in order to keep up with our presswork, but now we are able to turn out much more work than formerly and it is seldom necessary for us to work at night. The increased output in work will pay for the motors in two or three months' time."

And here's another good one from The Warren Journal (Elmer I. Smith, prop'r) published at Belvidere, New Jersey.

"The Boy Guessed Right The Very First Time"

"I am enclosing you my check for \$61.72 in payment for the Kimble Variable Speed Motor we received and installed a week ago yesterday. It is giving perfect satisfaction on our new C. & P. jobber, indeed it is the slickest power proposition we have yet encountered. The boy who feeds the press says we ought to have had it years ago, and we believe he is right."

*Let this be a pointer to you—a pointer
that points straight to the receiving
teller's window at your bank.
Send for our Red Book.*



Kimble Printing Press
Motors are sold by all the
leading printing supply
houses and typefounders.

Kimble Electric Company
635 No. Western Ave., Chicago

INDIAN BRAND



GUMMED PAPER

"On the Level"

NO paper ever gummed is non-curling when exposed for any length of time to atmospheric extremes of dryness and moisture. Under average conditions, properly manipulated Gummed Paper will not curl, and that is the limit of truth. We guarantee the famous Nashua Indian Brand No-Curl Gummed Paper to lie as flat as any other similar stock made. We believe it will go all other brands several points better on non-curling properties. Indian Brand Gummed Papers are "on the level" in more ways than one.

A liberal supply for testing sent free to printers.

Nashua Gummed & Coated Paper Co.
Nashua, New Hampshire

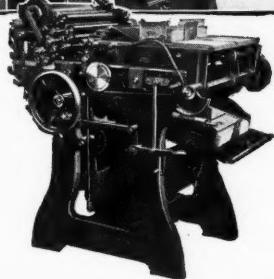
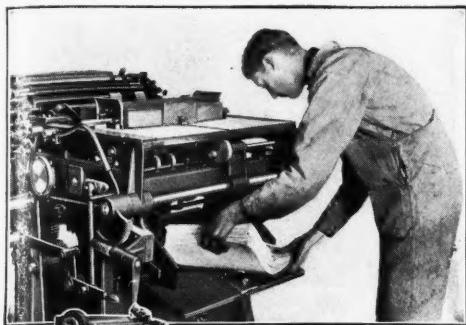
"Electrotypically Perfect"

We made the plates for a catalogue that was recently referred to in this manner.

DINSE, PAGE & CO.

Electrotypers, Nickelypers, Stereotypers
725-732 South La Salle Street, Chicago

7,000 to 8,000 Impressions per Hour



Convenient Delivery

LAST MONTH we described how both feed table and inking mechanism could be swung completely out of the pressman's way, allowing for easy adjustment of curved plate, tympan, etc.

You will observe that the delivery board is located directly under the feeding table, so that the work is always in sight and in reach without walking around the press.

Sheets are delivered printed side up, and jogging is perfect at practically all speeds. (The upright guides on the delivery table are hinged so that the finished work can be conveniently and quickly removed.)

As sheets are fed to the press from the bottom of the pile, additional stock can be placed on the feeding table as required, while the press is in operation.

A Stokes & Smith Press with its high guaranteed speed and convenient operation offers new possibilities for increased profits on commercial work of widely varied character.

Complete catalog and any special information sent on request. Write to-day.

Stokes & Smith Company

Northeast Boulevard, Philadelphia, Pa.
London Office - - - 23 Goswell Road

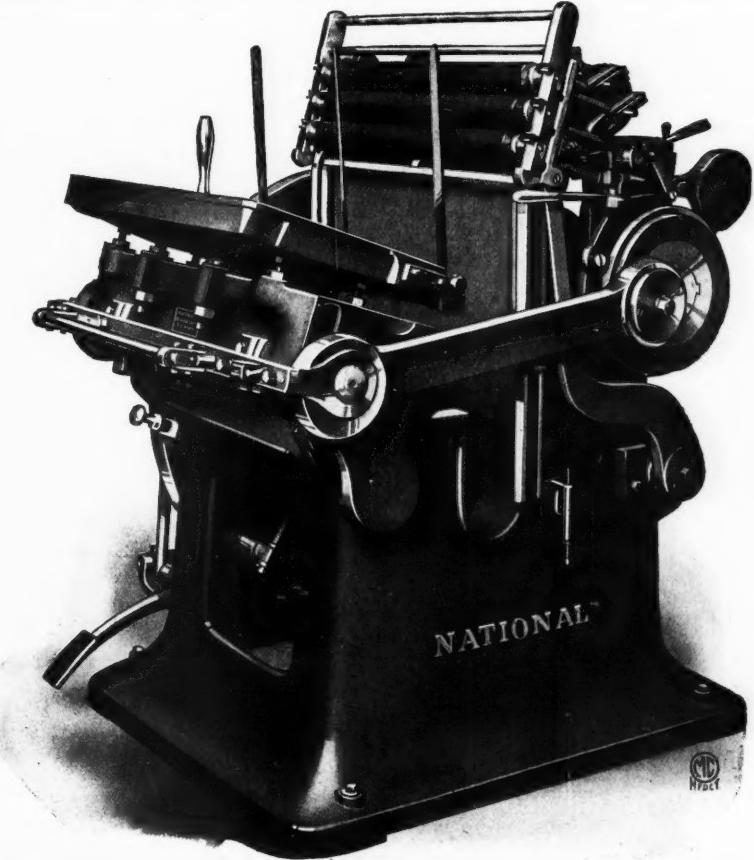
DESIGNED AND MANUFACTURED BY
NATIONAL MACHINE COMPANY
HARTFORD, CONNECTICUT

As it is our constant endeavor to maintain a high standard of product in the Printing Department of the AETNA INSURANCE COMPANY, we are always on the lookout for means to accomplish that purpose; and when the need presented itself it followed as a matter of course that we added a New Model NATIONAL, 13 x 19 size, to our job pressroom equipment.

The work that goes to this department is of a varied nature—regular jobwork, cut and color work, and embossing—and all the factors that make for efficiency are required and applied daily. We would state that the job presses in this department are all of your make.

We have watched with interest the operation of the New Model NATIONAL, and take pleasure in assuring you that it is giving perfect satisfaction.

Yours very truly,
THEO. HERZER,
Manager Printing Department
AETNA INS. CO.



Catalog Cover Papers



Simulating Fine Leather

LEVANT-The Cover Stock "Out-of-the-Ordinary"

"YOU may be interested to know that we have used LEVANT stock on a cover for the Armstrong Manufacturing Company, Waterloo, Iowa. This cover was printed in three colors—red, gold, and black—and embossed. It made a very handsome cover-design, indeed; and the stock had a good deal to do with this. The LEVANT Cover is out of the ordinary, and there are many places where it fits in as just the proper stock."

THE HAWTHORN ENGRAVING COMPANY, Chicago.
H. G. Carnahan, Secretary and Art Manager

Sample sheets for dummy-making or proofing
freely sent to printers.

C. H. DEXTER & SONS, Inc.
WINDSOR LOCKS, CONN.

This Wonderful Automatic CARD MACHINE



The minute you watch its action, speed, quantity and quality of output—it sells itself without argument.

This machine is for ruling index cards—both Striking and Feint-Lining. Unlimited speed. Think of it—40,000 cards per hour—automatic feed, perfect work.

This machine is made for other work around the bindery.

Best get detailed particulars, prices, etc., before you buy any other.

F. E. AND B. A. DEWEY
SPRINGFIELD, MASS.

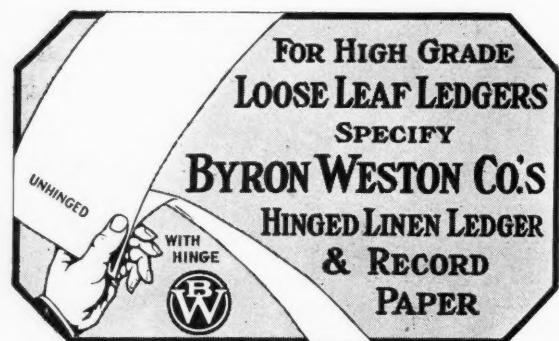


Rouse Paper Lift

Takes the "work" out, and puts
more profit in presswork.

Every printer who operates one or more
cylinder presses should read "ROUSE
HANDLING vs. MAN HANDLING."
It's free for the asking.

H. B. ROUSE & COMPANY
2214 WARD ST., CHICAGO



"We have been established since 1838 and have used
Byron Weston paper exclusively in all our first-class blank
book work."

GEO. F. MORITZ BLANK BOOK CO., St. Louis.

Unhinged for Bound Books

BOOKBINDERS welcome the specification of Byron Weston Co.'s Record Paper because all shipments are accurately cut, and do not have to be trued up before using. The fibre is strong enough for binding the heaviest books, and the perfect and even ruling surface make Byron Weston Paper a general favorite. Also made with hinge for loose-leaf work.

Pocket Sample Book and Prices on Request.

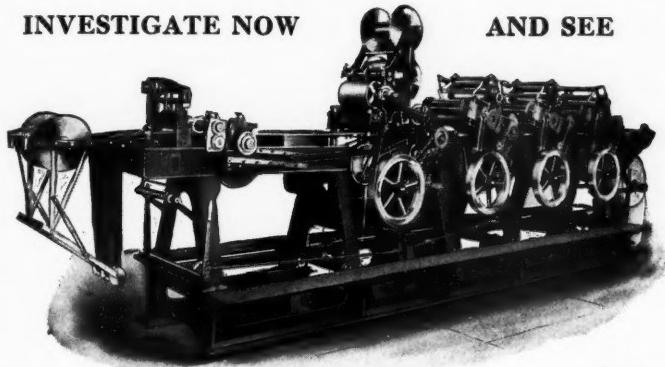
BYRON WESTON COMPANY
DALTON, MASSACHUSETTS

"THE PAPER VALLEY OF THE BERKSHIRES"

Flat-Bed Work at 5,000-8,000 Impressions Per Hour—How? On a NEW ERA MULTI-PROCESS PRESS

INVESTIGATE NOW

AND SEE



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

FASTEST FLAT-BED PRESS ON THE MARKET

Can Be Assembled to Print in ANY NUMBER of COLORS on ONE or BOTH SIDES of Stock

Uses Flat Plates or Type

Automatic Roll Feed

Rigid Impression Easy Make-Ready

Splendid Distribution

Great Variety of Operations

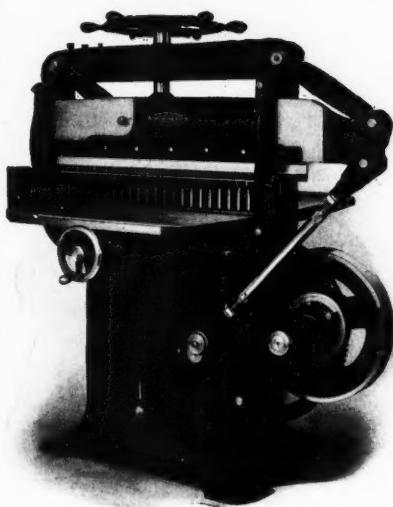
ONCE THROUGH THE PRESS COMPLETES JOB

Prompt Deliveries of Work Mean Pleased Customers

Send us to-day samples of your multicolor or difficult operation work and let us show you how economically they can be produced on the New Era Multi-Process Press.

Built by The Regina Company Manufacturers of High-Grade Specialties
217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

The 32-inch Oswego Monoframe Power Cutters



OSWEGO MONOFRAME POWER CUTTER

have the new friction clutch and solid knocker positive throw-out safety stop, which render the performance of the Oswego Monoframe Power Cutters equal to the best performance of the largest Brown & Carver Power Cutting Machines.

Guaranteed in every particular, fast-running (27 cuts a minute), accurate and durable, the Oswego Power Cutters, in the large variety of sizes and styles made, give the largest value for the least money.

Oswego Machine Works has arranged for expert service in many of the principal cities of the United States and also foreign countries. A line to Oswego will put you in touch with the nearest service station.

Send for Circular 780.

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

Main Office and

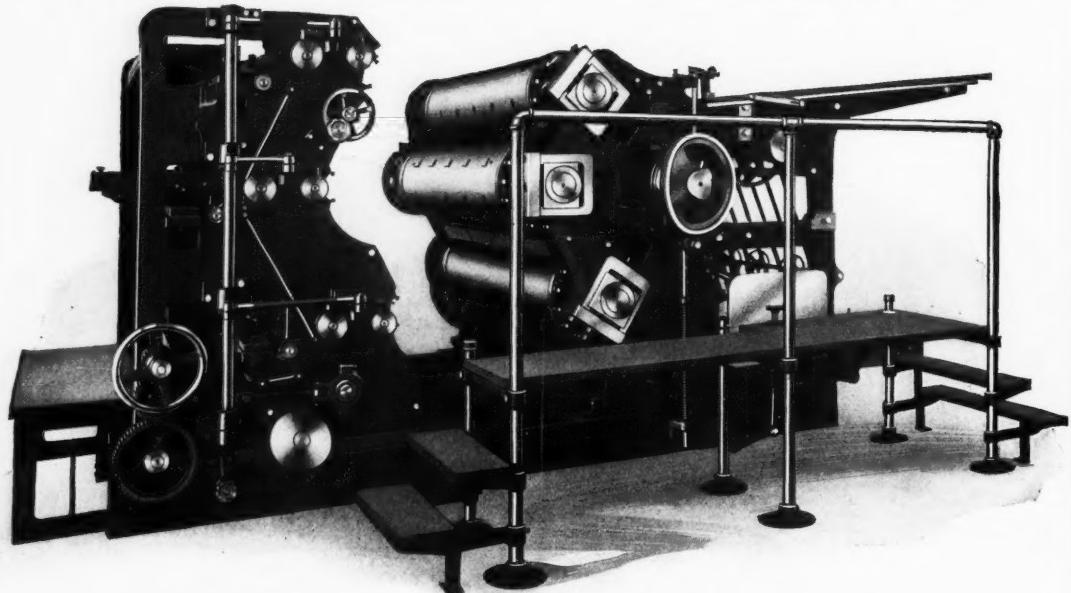
Works at OSWEGO, NEW YORK, U. S. A.

NEW YORK OFFICE, Room 2720

GRAND CENTRAL TERMINAL

Cutting Machines Exclusively—Ninety Sizes and Styles—All generally in stock for instant shipment. The Oswego and the Brown & Carver, 16-inch to 84-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, etc.

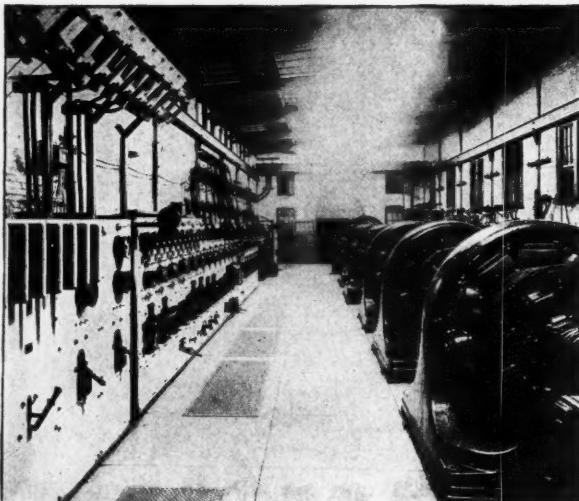
Do You Need an Up-to-Date Rotary Press?



KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 BROADWAY
GIBBS-BROWER COMPANY, Agents

BOSTON, 184 SUMMER STREET
TORONTO, 445 KING STREET WEST



Night photograph of a generating room, 35 x 105 ft.,
lighted by four Type K Cooper Hewitt Lamps

The most significant fact in industrial lighting to-day, is the number and size of Cooper Hewitt installations that are going into the *biggest* and *newest* manufacturing plants.

*Write for Bulletin
No. 962*

COOPER HEWITT ELECTRIC CO.
Eighth and Grand Streets, Hoboken, N. J.

BOSTON
CHICAGO

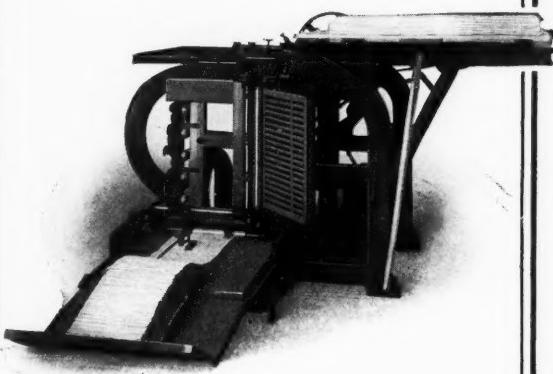
CLEVELAND
CINCINNATI

DETROIT
PHILADELPHIA

PITTSBURGH
ST. LOUIS

CLEVELAND FOLDERS

MODELS B AND C



FOLD 159 FORMS—including every fold that may be folded on any other folder, and a number that can not be folded on any other machine.

RANGE OF SIZES OF SHEET—greater than may be obtained in any combination of three folders of other make.

THE ONLY FOLDER GIVEN AN

Award of Honor
and Gold Medal

at the PANAMA PACIFIC EXPOSITION

Endorsed by users everywhere.

No Tapes — No Knives — No Chains

Book of Diagrams of 159 Folds mailed upon request.

THE
CLEVELAND FOLDING
MACHINE CO.

CLEVELAND, OHIO

All Ye Who Seek Profits!



Know the Monitor
before you pur-
chase a Wire
Stitcher

LATHAM MACHINERY CO.
NEW YORK CHICAGO BOSTON

GOOD PRINTING



THE INLAND PRINTER—itself the exponent of fine printing in this country—is an exhibit of the AVERAGE QUALITY OF OUR WORK.

While the mechanical requirements—consistent with its editorial policy—are of the very highest, no unusual nor extraordinary efforts are required on our part to meet them in every respect.

Our organization is trained to produce the best in printed matter, efficiently, economically, and expeditiously.

We can point to 30 years of past success—but an up-to-the-minute organization to meet modern requirements.

Our service department invites enquiries as to the preparation and arrangement of copy, layout or designing of Catalogues, Booklets, Circulars, Engraving, Binding or Colorwork.

THE HENRY O. SHEPARD COMPANY

632 Sherman Street, Chicago

PRINTERS

DESIGNERS

BINDERS

Printers' Power-Transmission Problems are Overcome

By the

HORTON VARIABLE-SPEED PULLEY

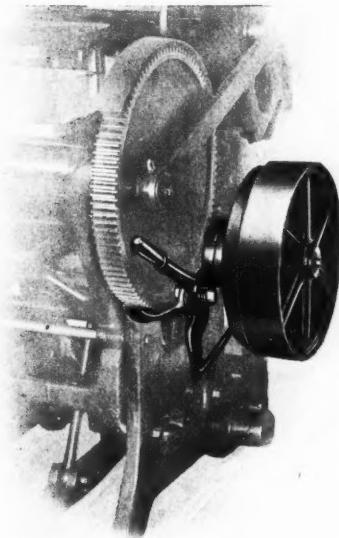
One lever controls all speeds; starts, stops and applies the brake. No belt shifting, jerking or straining. Quick speed change — use any power. Cheap and durable.

Sold by all supply houses and type foundries.
Thirty days' trial.

Write for circulars



Horton Manufacturing Co.
3014 University Avenue S. E.
Minneapolis, Minn.



THE INTERTYPE
FAIR PLAY - FAIR PRICES - FAIR PROFITS

NOTHING IS TOO GOOD

MODEL A

Single Magazine
\$2,100

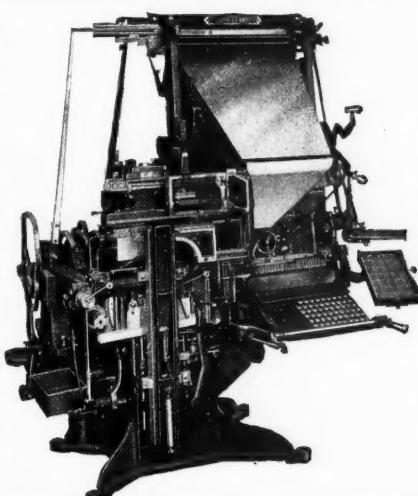
MODEL B

Two Magazines
\$2,600

MODEL C

Three Magazines
\$3,000

Standardized
and Interchangeable
Models.



in material or workman-
ship for an

INTERTYPE

This corporation is build-
ing for a permanent place
in the composing-machine
field.

Therefore it must build
wisely and well—and
make Intertype Service
helpful service.

NEW YORK
WORLD BLDG.

INTERTYPE
CHICAGO
OLD COLONY BLDG.

CORPORATION
NEW ORLEANS
316 CARONDELET ST.

SAN FRANCISCO
86 THIRD STREET

KEEP IT SHARP



WHEN your paper cutter knife comes from the grinder it zips through the stock without any drag—it doesn't feather, it just cuts clean and smooth.

That is just the way a Carborundum Machine Knife Stone will keep it for days.

A few strokes over the knife edge once in a while with this fast, clean-cutting stone and the knife edge stays smoothly keen.

There is nothing harder, sharper or faster cutting than Carborundum, and this little stone will do wonders with your paper-cutter knife.

It is just one of those little tools that mean so much to the efficiency and economy of the print shop.

Get one from Your Hardware Man.
Round or Square Shape.
\$1.50

The Carborundum Company
Niagara Falls, N. Y.



It's In the Make

Ample machine facilities is a good talking point for business, but the character of product depends upon the knowing how to "do things."

Perfect Made Plates Save Money in the Pressroom

We use extra heavy shell plates, which means long and perfect service. Too little attention is paid to the shell feature of the average electrotype.

When once you try our extra heavy shell, you will use no other.

OUR LEAD MOULDING PROCESS is a dependable method of obtaining perfect reproduction and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

Our Entire Plant Is Fully Equipped with new and modern machinery, and in the hands of expert workmen.

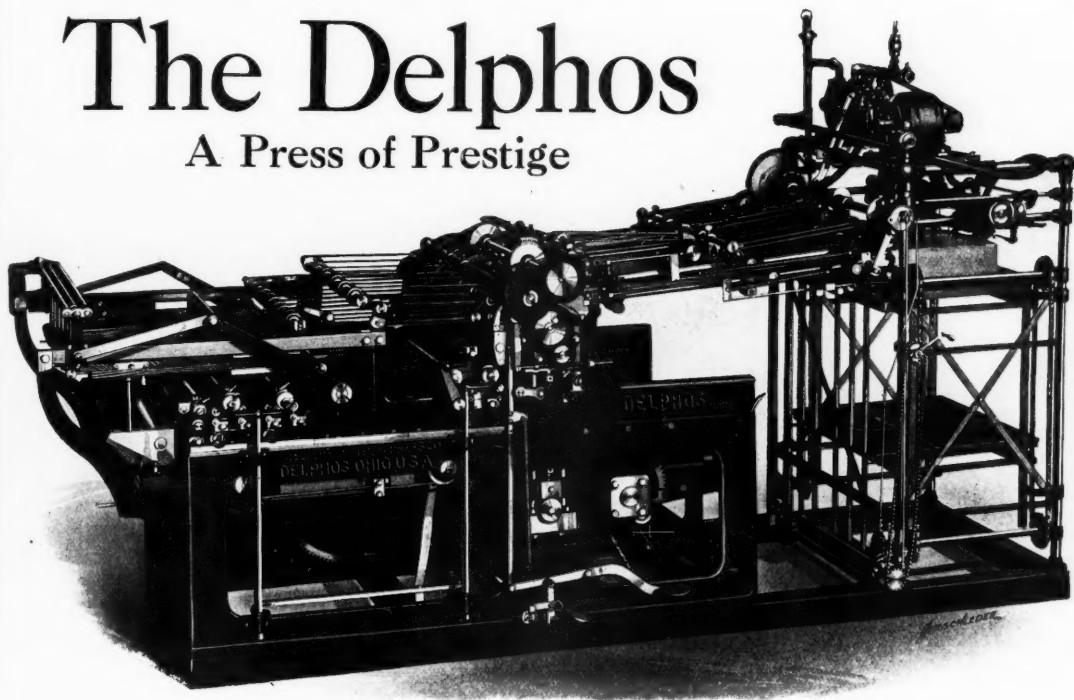
Phone Franklin 2264. Automatic 53753
We will call for your business.

American Electrotype Company

24-30 South Clinton Street, Chicago

The Delphos

A Press of Prestige



A TWO-REVOLUTION PRESS AND MECHANICAL FEEDER

THE DELPHOS has demonstrated to all its purchasers, its ability to increase production and enhance quality. This assertion is based on actual working records from the various plants in which The Delphos is running.

It will do the same for you.

The Delphos is recognized as a machine of universal usefulness—strong, convenient and profitable.

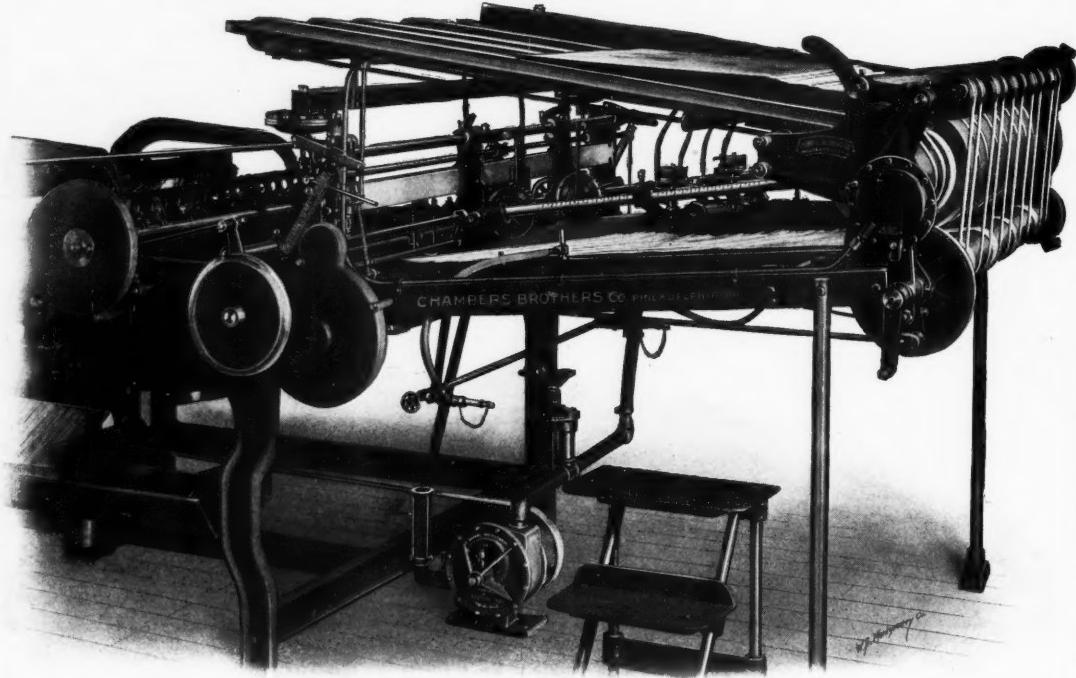
It feeds and prints all qualities of paper from onion-skin to 12-point cardboards, and all sizes from $8\frac{1}{2} \times 11$ to 19×28 inches.

Send for Circulars.

The Delphos Printing Press Co.
DELPHOS, OHIO

The Chambers Folders

The King Continuous Combing-Wheel Feeders



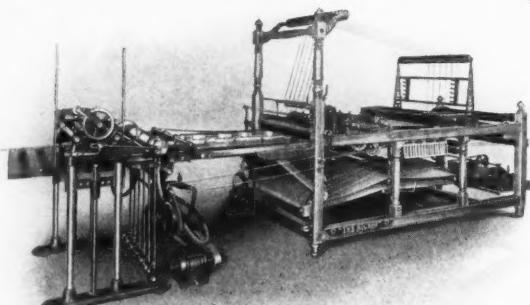
A remarkably simple, open and easily accessible paper-feeding machine. Great flexibility. Few adjustments. Designed expressly for folding-machine use; built in the same shop where the combined machines are coupled and tested as one unit.

One Grade Throughout—the Best Only

CHAMBERS BROTHERS COMPANY
PHILADELPHIA, 52nd and Media Streets

MILLER & RICHARD, Canadian Agents, 7 Jordan Street, Toronto.

SMYTH-HORNE, Ltd., 19 Cursitor St., Chancery Lane, London, Eng.



HICKOK Automatic Paper Feeder

This feeder is meeting with wonderful success and a large number are in daily use. They are great money and time savers.

Write us for prices and information

THE W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.

Paper Ruling Machines, Ruling Pens and Bookbinders' Machinery.

Standard High-Speed Automatic Job Press

The only automatic bed-and-platen job press on the market.

Over 40% of our sales are to repeat-order customers.

The only automatic job press that has stood the day in and day out test of the job department.

Price \$1,950
f. o. b. Hartford, Connecticut

WOOD & NATHAN CO.
Sole Selling Agent
30 East 23rd Street, New York

THE JAENECKE PRINTING INK CO.



A MEDAL FROM THE FRENCH

testifying as to the superiority of our inks is honor indeed!



FINE PRINTING & LITHOGRAPHIC INKS
NEWARK, N.J.

SAID RICHARD JEFFERIES

(NOTED ENGLISH ESSAYIST)

"Ink alone confers immortality and is more durable than stone"

It pays to buy Printing Ink from a reliable house

SINCLAIR & VALENTINE CO.

611 WEST 129TH STREET
NEW YORK, N. Y.

Branches at

Boston Chicago Baltimore Cleveland Philadelphia
St. Louis Toronto Montreal Winnipeg

THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

Vol. 57

JULY, 1916

No. 4

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

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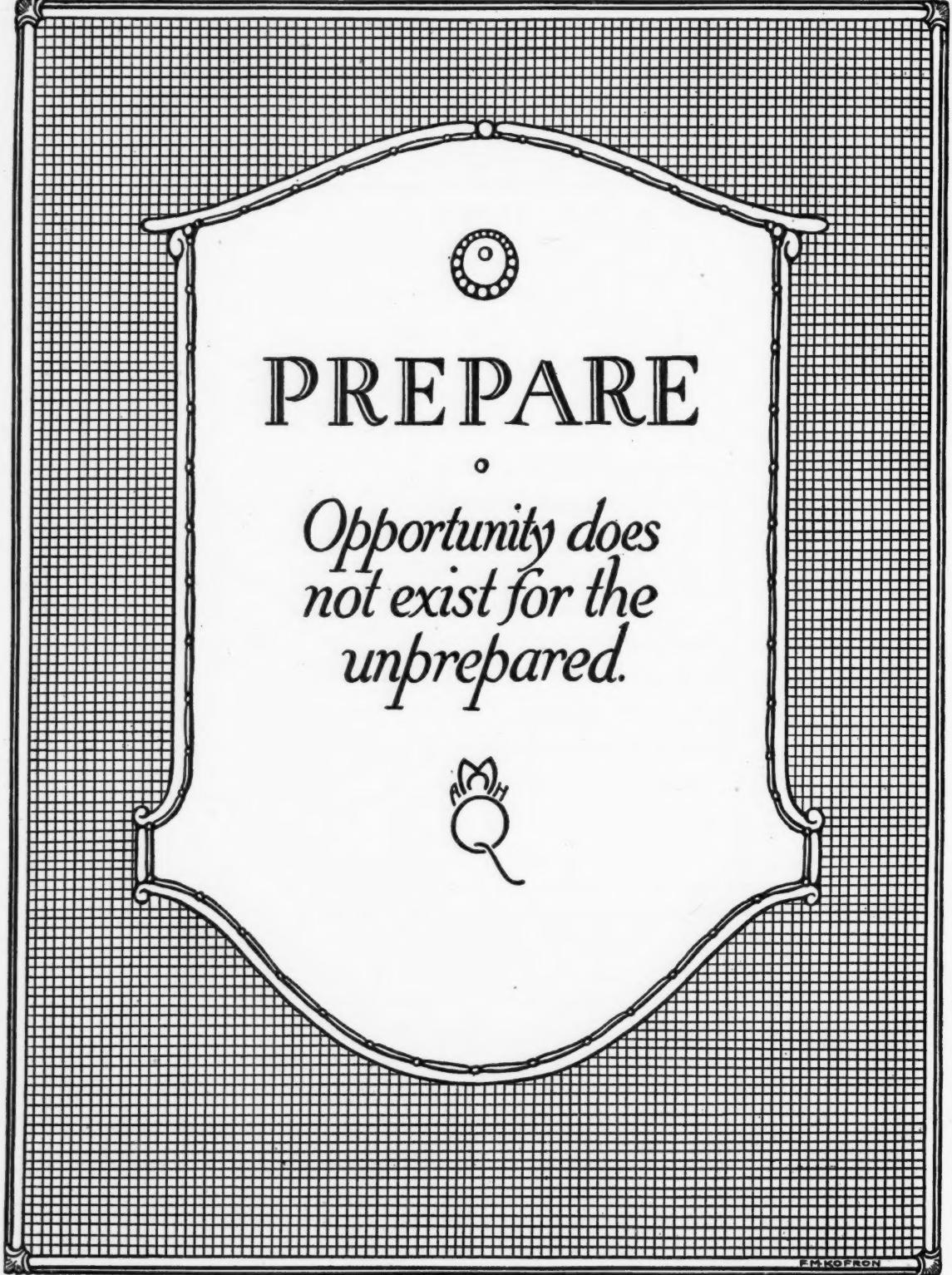
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IF you have anything to sell to the printing and allied trades you can address this entire field more effectively and economically through the advertising pages of

THE INLAND PRINTER

than in any other way. 15,000 Subscribers, representing Owners, Managers, Superintendents and workers in all branches of the business.



PREPARE

*Opportunity does
not exist for the
unprepared.*



F.M.KOFRON

Designed and lettered by F. M. Kofron, assistant instructor Inland Printer Technical School
and I. T. U. Course of Instruction in Printing.

THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

Terms: United States and Canada, \$3.00 a year in advance. Foreign, \$3.85 a year.

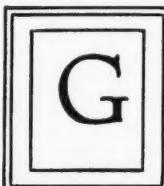
Vol. 57

JULY, 1916

No. 4

MAKING A MARKET

By ROSS ELLIS



GEORGE WHARTON, proprietor of the Seaside Printshop, was as nearly angry as it was possible for one of his easy-going disposition to become. When a man has been blaming his misfortunes on Fate, it is irritating to be told that the fault lies in himself.

"You make me sick, Perry," he blazed at his visitor. "You come down here from Millville—a big manufacturing town, full of enterprising people accustomed to spending money for printers' ink—and boast about the business you are doing. That's all right. It's fine. I'm glad to know you had to increase your equipment and that you keep your shop full of work at good prices. But when you insinuate that I'm a dead one, a back-number, because I don't make a fortune in a little town like Seaside, you make me sore."

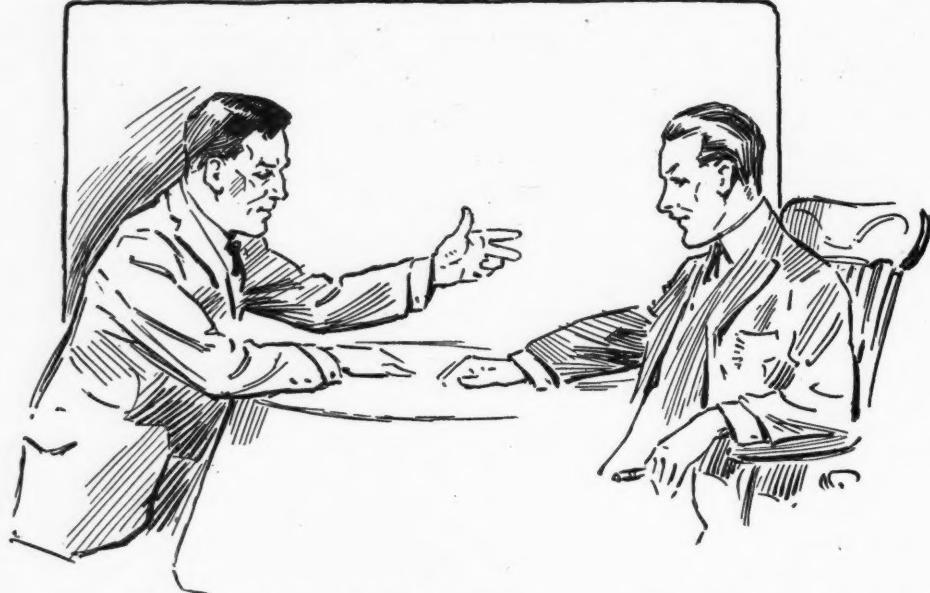
Tom Perry, a slim, pleasant-featured young man, leaned back in his chair and grinned at his angry friend.

"Keep your shirt on, George," he counseled. "I never said you were a dead one, and I don't believe any huge fortune could be built up here. All I meant to convey was the suggestion that you might add quite a bit to your income by adopting and adapting some of the methods that have proved successful in larger places."

"I don't see how. My shop is the only printing establishment in Seaside. I get all—or practically all—the work there is here. How can you beat that?"

Perry puffed thoughtfully at his after-breakfast cigar. He regretted that he had been led into a controversy on a subject which, after all, was no concern of his.

"I'm satisfied if you are," he said after a moment. "Let it go at that. Sorry I spoke."



"But when you insinuate that I'm a dead one you make me sore."

"But you know darned well I'm *not* satisfied," persisted the other. "I want to live here for the sake of my wife's health; but a man can't live where he can't make a living. I'm about ready to quit and go to some town where I can make day wages, anyhow."

Perry had left his prosperous business in Millville for a short vacation. He had elected to spend two weeks in Seaside largely because he had learned that his old friend Wharton lived there. It had been his intention to divorce his mind entirely from business. So far as his own affairs were concerned, this was easily accomplished; but his well-meant remarks seemed to have made him a partner in Wharton's worries.

"If you're getting all the business there is here," he said slowly, "and are charging fair prices, yet still can't make a living, there is only one thing to be done. Create more business."

"That's what you said before. But how—"

"By showing your customers and your potential customers new ways in which they can spend money profitably for your product. If there is a line in the world that requires more *selling* than printing, I don't know what it is. And if it is sold intelligently and conscientiously, there is nothing in the world that does more good to the man who buys it."

"I'll agree with you, of course," put in Wharton, impatiently, "but all that lecture doesn't help me a bit. I don't believe you or anybody else could create printing business in a town like Seaside. If you think you can, I'd like mighty well to have you try."

"I accept the challenge," said the man from Millville. "If within the next week I don't bring you at least one fair-sized order that you will admit was the result of creative salesmanship, I'll buy you a hat. If I do, I want you to stop your kicking about hard times and show me some first-class fishing."

"That's a bet," agreed Wharton, "and I hope I lose."

Having committed himself to a task which he well knew was none too easy of accomplishment, Tom Perry went into action without delay. An hour spent in studying the records of the Seaside Printshop gave him a line on the class of orders which Wharton had been receiving from the local merchants. Then he sallied forth to visit each possibility, not to solicit orders but to select the establishment which, in his opinion, was most in need of the benefits of printers' ink. It was nearly twelve o'clock when he returned, and in company with Wharton walked up to the latter's home for noon-day dinner.

"Mrs. Wharton," he said to the smiling young woman who met them at the door, "if it isn't too much trouble, I wish you'd give me a hungry man's portion of the same kind of sausages we had for breakfast."

"Like 'em, do you?" laughed Wharton. "So do we. Fritz Hergomeyer makes the best sausage I ever ate. He has a formula that has been in his family for a hundred years."

Half an hour later, when the trio sat at table, Perry said:

"George, you give Hergomeyer an occasional order for sausage or other meats, and he reciprocates with an occasional small order for bill-heads, etc. It seems to me that you two ought to be of more use to each other than that."

"I get everything he buys in my line. He gets all I buy in his line. That's even, it seems to me."

"Don't you see any possibilities beyond that?"

"Why, no. Hold on! I suppose you mean I might get him to buy more printing—circulars, or something of the kind. No, I don't see it, and Hergomeyer won't either. Everybody in Seaside knows his sausage."

"But there is a lot of territory outside of Seaside."

"And lots of other sausage-makers. How in the world—"



"I wish you'd give me a hungry man's portion of the same kind of sausages we had for breakfast."



"I get everything he buys in my line."

"Come down to Hergomeyer's shop with me this afternoon, and let me do most of the talking. You will? Good! Just now, I'd rather eat these sausages than talk about them."

They found the young meat merchant was very willing to talk about his product, and highly flattered that so metropolitan a personage as Mr.

Perry believed his sausage to be the very best on the market.

"Many tell me that," he said. "The summer people who come here for the bathing and fishing, even from Chicago and Detroit, they say the same. My sausage I make the same as my father's grandmother made it. Black's Market sells sausage, but not like mine. The good trade comes to me, after they find it out."

"There was a man up in Wisconsin," said Perry, "who found himself in bad health—bedridden, in fact—with a family to support, and practically his only asset a recipe for making sausage. It was good sausage, but no better than yours, Mr. Hergomeyer."

"There is no better sausage than mine," said Hergomeyer.

"I think that is true. But to go back to the man in Wisconsin. He had his young sons make the mixture under his supervision, and for a long time he sold it to the local trade, just as you do. He made a living, and that was all."

"Just like me," said Hergomeyer.

"Exactly. Then one day it occurred to him that he was not making the most of his opportunities. Perhaps some one suggested it to him, just as I am doing to you. He began to advertise, to put a name to his product, to let the world know that the name stood for unvarying quality."

"My sausage is always the same," said Hergomeyer.

"To-day that man is wealthy, his children have had every advantage of education and the opportunities that wealth brings. The sausage is just the same as it was when he mixed it in his kitchen in a wooden bowl. It is no better now than it was then. He is rich to-day simply because he did not wait for business to come to him, but went after business."

"What is that man's name?"

Perry told him.

"That is a true story," said Hergomeyer, thoughtfully. "I have heard of him and I have eaten his sausage. It is not so good as mine, I think. At

least, it could be no better." He was silent for a moment, then he placed his hands on the counter and leaned forward, his eyes sparkling. "How does one begin this advertising?" he demanded.

"By the end of the week," said Perry, "I'll be able to put before you samples of the most effective advertising that has been done along those lines. As a starter, I'd sell the sausage in paper boxes bearing the name, calling attention to the fact that the same formula has been used for a hundred years. You can charge enough extra for an attractive package like that to cover the additional cost. Also, I'd get the names and home addresses of all the transients who buy from you, and offer to keep them supplied by parcels post, after they get home. Send them an attractive circular every month or so. You'll soon build up a business that will surprise you. And there are other methods which we can go into later."

"I want those boxes," said Hergomeyer, "if they don't cost too much."

Perry turned to Wharton. "You can have an estimate for him this evening, can't you, George?"

"I surely can, and will," agreed the printer. "About four o'clock, Fritz."

"Now, that," said Perry, as they walked back to the shop, "was rather slap-dash work. The thing to have done was to get the facts and figures before talking to the prospect at all. Then you are prepared for all emergencies and can sign up on the spot. Still it will serve as an illustration of what I was talking about. That is business actually created, and it is going to help both you and Hergomeyer—yes, and the people who will thus be introduced to the delights of Hergomeyer's sausage."

"You've convinced me," admitted Wharton.

"Then I've been thinking about the bank. They don't seem to advertise at all. I'll bet if you studied that situation you'd find a strong possibility for business.

Banks are doing a lot of advertising these days, so it will not startle them to broach the subject. But I'm not going to tackle anything more. I want to go fishing."

"Unless I miss my guess," said Wharton, hopefully, "I'm not going to have any time to go fishing."



"There is no better sausage than mine."

PREPAREDNESS AND DUMMIES

By L. E. WOLLNER

IN these days of highly developed salesmanship and keen competition in the printing business the "dummy" has become an important and in many instances an indispensable factor in landing the big job. Few salesmen to-day have the temerity to enter bids for a catalogue or booklet, or even a comparatively unimportant folder, without submitting a dummy at the same time to give the customer a fairly adequate idea of how the job will look when completed. Not a few printshops attach great weight to the pulling power of dummies, and hence go to considerable expense and trouble preparing them.

Often the dummy is the result of much consultation and planning by the high lights of the establishment. The typographical expert or layout-man, the artist, and the sales-manager, get together with the salesman handling the particular prospect who is going to be bombarded with the heavy ammunition of the shop; the line to be advertised, the pretensions of the advertiser in his field, the scope of the particular piece of publicity proposed, the approximate amount the advertiser is willing to spend—these larger considerations, with the details as to format, manner of distribution, illustrations, stock, type, etc., must all be carefully gone into, so that the prospect will get the impression from the salesman with his dummy that *his* is the firm that can and will give the service he is looking for. And where competition on the job is specially keen, the man who has been able through his dummy to show the shrewdest conception of the customer's needs—even though it may not be what he originally pictured to himself—will land the job, everything else being equal.

Now dummies cost money. Indeed the actual preparation of them is a considerable expense. The cover naturally receives the most careful attention, for it is an indisputable fact that the success or failure of a piece of advertising literature is often determined by its exterior. If the cover is not pleasing and inviting, the inside pages that present the real selling argument may not get even casual attention from the recipient. And again, if the first glance arouses interest, there is no doubt that some of that interest will be carried along unconsciously into the perusal of the argument, and thus the battle is half won at the very start.

But this is not intended as a psychological dissertation on advertising. I leave that to abler men.

To get back to our dummy. The cover needs the services of an artist, of course, if it is to be anything but a type design. But if it is decided that a

type treatment is sufficient, then a compositor is assigned to the task, either to follow out his own ideas or to execute the design of the layout-man. This is an expenditure that can not be avoided.

But how about the text pages? Usually in a well-prepared dummy there is shown the first text page followed by a double spread. Sometimes even more pages are shown, with a variation in treatment. The sample pages, then, are set on the machine, or by hand, as the case may be; often cuts are inserted in the typematter; press proofs are pulled, and submitted to the layout-man. The first result is not always satisfactory; in fact, it seldom is. Back to the composing-room come the instructions to put another point through the lines, or perhaps draw in the measure, or widen it; or alter the positions of the cuts. Sometimes an old-style face is found not to give quite the "color" or "expression" sought, and the pages have to be reset in modern. For rarer than the proverbial hen's teeth is the layout-man who can truly visualize his job as he pencils his instructions on the margins of the copy sheet.

Now consider the expense of the mechanical part of the dummy building. Not only the actual hours spent on it, but the upsetting, more or less, of the schedules. Generally the dummy order has a rush label on it, for no matter how long it has been in contemplation in the front office it seldom reaches the composing-room more than a few hours ahead of the time when the salesman "must have it to meet an appointment with the customer." So it is a case of breaking in on the machine; then a handman must be taken from his task to make up the pages. This may mean several hours' work. And then there is another cut-in on schedule in the pressroom for the proofs, for few proof presses will give the desired result.

Altogether the getting up of dummies is a nuisance to the mechanical department and an expensive proposition. The average foreman hates it because it entails a lot of labor and fuss without getting him anywhere in his regular work.

This was my experience for years until I hit upon a method which eliminates this cost, labor and annoyance. This is how I did it: Whenever one of my keyboard operators (shop with monotype equipment) had an idle spell he was given a piece of copy, picked at random from a magazine and edited to the extent of killing the paragraphs, and told to set it on widest measure in whatever size and arrangement he had on his machine. The spool was then put away. When a caster would finish a job set in the same type arrangement and size, it would be run through, and then put away again until used for another face of the same size and arrangement. Thus every font we carried was treated. Having the width of the type forty-two picas, I made the depth sixty picas, giving a type surface of seventy square inches.

Then these solid type-pages went to the foundry and I had first-class electros made from them. Back to the stone and one-point leads inserted between the lines, and the lines gained over the depth of sixty picas killed. Another electro made; back to the stone for another point, making it regularly leaded matter; another electro made, and then into the melting-pot.

This I did with nine faces on the machine, averaging four sizes, 6, 8, 10 and 12 point. I followed a similar method with the foundry type we used for catalogue, book and folder work. The apprentices got a chance on this to practice straight-matter composition. At dull moments on the stone I had the electros locked up, two forms, sheet 31 by 42 inches. Four kinds of stock were used—white MF, coated, and antique, and India coated. As soon as a press carrying the proper ink required for the stock to be used was idle, on would go one of the forms, and we would run off a thousand sheets of each kind of stock.

I also had borders, ornaments and initials assembled into pages of the same size and printed on similar stock, but in two colors—red and black.

The sheets were then cut up into the separate pages, put up in cheap letter-head boxes, and labeled.

The boxes were placed on shelves in the stockroom, easily accessible. It took several months to get through with this job; but because of the way it was handled the labor cost involved was slight, the electros and the stock being the chief items of expense. And, believe me, I had to put up some powerful argument to the boss before I got permission to carry the scheme through.

But you can see how it worked out, can't you? Now, whenever a dummy is in preparation, unless a cover-page in type is wanted, the composing-room is not requisitioned. The layout-man sends to the stock clerk for the sheet or sheets of type he needs, selected from the loose-leaf sample-book on his desk, and thus eliminates the aid of the mechanical department as well as the necessity for visualizing the type-page. He need not wait a day or two for his dummy material, it is right there ready for the shears, to be cut into the size page required. Impressions of cuts similar to those to be used, or sketches by the artist or silver prints are pasted into position. Initials and ornaments in black or color are there for "spotting" up the page, and rules, if required, can be drawn in. With this material all ready at hand the layout-man has a chance to experiment with color, margins and diverse effects that the special setting of a sample page or two would not give him.

The type impressions are, of course, pasted up on folded sheets cut to the size of the trimmed book. But this is no objection, for if neatly done it will give just as good an appearance as though printed direct on the sheets. The reason for the various stocks speaks for itself to the dummy-builder.

In our shop it required about one hundred and fifty electros to complete the job, giving the layout-man six hundred sheets, considering the different

stocks, to work with. We prepare on an average of five dummies a week, large and small jobs. The saving during the past two years on this item, after deducting the cost of getting up the sheets, has been considerable.

My firm makes a charge for the dummy work when the job is landed. But most printers have not the courage to do this, charging it up against overhead. To them this method of preparedness should prove of great benefit. The initial cost is, of course, chargeable to selling, the same as the salesman's salary, but will mean little when spread over a great many jobs.

It is a money-saver to the boss, and a time-saver and convenience to the layout-man and salesman, who can confidently say to a prospect: "I'll drop in to-morrow and show you the way we can handle this job for you." And he need not say it with any secret misgivings that maybe he can not get it through the shop for a day or two.

REVIVING BANKRUPT AND OUTLAWED ACCOUNTS*

By W. B. PARKER

ACCOUNTS against men who have gone through bankruptcy, as well as those that have been allowed to outlaw, are usually considered absolutely worthless. Therefore, any plan that holds out a promise of reviving even a small percentage of this class of accounts is of decided interest to those who are unfortunate enough to have any on their books. It is true that in the case of bankruptcy there is practically nothing that can be done at the time to secure any better adjustment than will be secured without effort should the assets prove sufficient to allow of any dividends for the creditors at all. The forwarding of the claim to an attorney will usually avail nothing except that there will be an extra and entirely unnecessary collection fee to pay out of whatever dividends may be declared.

But the experience of a large wholesale house proves that it is possible to collect a reasonable percentage of this class of accounts after the lapse of sufficient time. While such an account is not recoverable in a court of law, no matter how much the former debtor may be worth, there is no law against asking him to pay it, and if the method of asking is properly diplomatic some results are sure to be obtained. In the particular case mentioned it so happened that one of these former bankrupts was again on his feet financially and was possessed of the kind of conscience that demanded the

*All rights reserved.

payment of all his former indebtedness regardless of the lack of legal liability. So he wrote to this house, enclosing a draft for the amount of his old bill as well as interest to date. This led to renewed interest in the subject of the so-called dead accounts, many of which had been long since charged off to profit and loss, and they were again looked up and listed. Then a letter was prepared, somewhat as follows:

Mr. Bankrupt Debtor, Chicago, Ill.:

DEAR MR. DEBTOR,—This morning we were very much surprised and gratified to receive a draft from an old customer of ours, who, like yourself, was compelled to take advantage of bankruptcy proceedings through no fault of his own. The draft covered the full amount of his old account and interest to date.

This led us to believe that there were probably others who felt equally as kindly disposed to us, and in this connection your name occurred to us as that of an old and valued customer with whom our relations had always been most pleasant.

We trust you are again meeting with the success you certainly deserve, and would be very glad to hear from you and renew our former pleasant acquaintance. If we can be of service to you in any way or at any time, just let us know.

The writer will look forward to hearing from you soon, even if only a few lines, and is enclosing stamped return envelope for your convenience.

Yours very truly,

A. DIPLOMAT, President,
Wholesaler & Company.

This letter, with such alterations in wording as were necessary to make it fit outlawed as well as bankrupt accounts, was sent out to the entire list. While many did not answer, yet a number did, and made some arrangements to take care of the old account by instalment payments. Those who did not answer received several follow-up letters, or rather notes, merely referring to the previous letter and asking the favor of an answer. The following will indicate the style of follow-up used:

Mr. Bankrupt Debtor, Chicago, Ill.:

DEAR MR. DEBTOR,—Our president is very anxious to receive at least a line or two in answer to the note he personally dictated to you some days since. He wants to say that he fully understands you are probably quite busy just now, but that he will consider it a personal favor if you will spare a couple of minutes to write him.

Assuring you of our desire to serve you in any possible way, we remain,

Yours very truly,

WHOLESALE & COMPANY.

Four of these follow-up notes were sent before the account was given up for the time being. But such satisfactory results were obtained from the list as a whole that it is the intention to attempt a similar plan every

year or two. It not only brought in the money that would not otherwise have been received, but the by-product of restored good-will is considered to be of much value. Whether unconsciously or not, the average human being feels antagonistic to one he has long been indebted to and is inclined to do him an injury whenever the opportunity offers. It therefore follows that even where it is not desired to have any further business dealings with a debtor under any circumstances, yet it is very much worth while to have his good-will on account of possible influence with others with whom the creditor does want to do business, and the only way to overcome this antagonism on the part of the debtor is to induce him to make some kind of a settlement.

OPPORTUNITIES THAT MAY BE FORGOTTEN BUT NOT LOST

By CALVIN MARTIN

ISUPPOSE nearly every reader of THE INLAND PRINTER remembers that sentimental verse about "The Ships that Pass at Night." In a recent trip I made through the Central States, this subject, applied to slumbering opportunities, was brought very forcibly to my mind. In one city I called on the proprietor of a rather modest shop and, as usual, asked how business was. "Splendid" was his only answer. On inquiry I found he made a specialty of doctors' gummed drug-labels in rolls of 1,000 each, packed in nice cartons. This chap, about a year ago, sent out 8,000 post-cards to that many physicians in his immediate territory in the rural districts. Each card had an illustration of his carton filled with a roll of labels and showed a full-sized label. These he offered at \$1 a box of 1,000 labels, cash always to be sent with the order. Within two weeks he had to start hustling. It is a year now since he started, and while he invested \$80 for his advertising to start with, this was more than paid back in profits in less than two months. His orders average \$25 a day, cash in advance, and not one cent has he paid out in advertising since his initial investment. He has a good income and does not care for more work.

Now stop a minute. This man has covered only about four counties near his home. This same opportunity is on the ship that is passing you to-night. Why not think it over?

Here is another: How many articles do you buy every year that have the little tickets pinned on them? These pin-tickets are made with the staple put through but not clinched. Sixteen million are used every day, and as many more would be used if they could be furnished. A little

money will start you in this line—then hustle some, and before you know it you will have all the business you can handle. Then you can put in your special machinery and take a much needed vacation.

Gummed tape is another specialty that can be economically produced. About the first of August the Christmas trade will be started on this line, and with a two-color tape from one-half inch to one inch in width, varied in eighths of an inch, you can sell all you can make.

You have all seen the little merchandise tag with its oval and odd shape and punched for string. Of course, a special machine will make them faster than the way most people start; but why not expend a few dollars to convert one of your present machines so you can do this work until your trade demands that you make them faster so as to make quick deliveries?

Band labels, in rolls or books, constitute another specialty and there are millions used around you every week.

Then there are drug labels. You will probably hold up your hands and shout, "Never." You have probably looked into it and find your local druggist can buy 5,000 of a certain size for, say, \$2.25. You take down the Blue Book from Philadelphia and find you should charge \$17.50 for that job or go into bankruptcy. Now the Blue Book is all right, but it was not compiled for specialists. It doesn't even tell you how to specialize. This man who charged your local druggist \$2.25 made over forty per cent on that \$2.25. Why not look into this? Or would you rather go out after jobwork, bid against every other job-printer in town, and some out of town, and after all the cream has been skimmed off for the customer, sit down to a bowl of buttermilk as your share for your energies?

Printers have given much attention to creating their several departments — their composing-rooms, their pressrooms, their binderies, their counting-rooms, their sales departments, their shipping departments. But there is one very important department only a few have incorporated in their businesses, and that is the information bureau. There are a few of the more progressive that have expert men on the outside all the time scouring the country and even going abroad, picking up every idea new to their plants and passing on them by a business and mechanical board. The medium-sized shops can well incorporate an information bureau to good advantage.

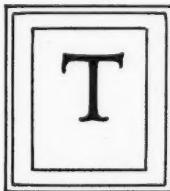
A few years ago a certain company in the Middle West wanted to place an order for 400,000,000 sets of labels, three to a set, one being about 4 by 5½ inches, in four colors, the other two much smaller. Nobody seemed to want this order. The manufacturer had to go east, and found a progressive house that had a well-equipped information bureau. When approached, no one became excited. They had all the data at hand. They knew the capacity of many mills, and knew within a week's output when they could get the stock. They had the records that told them where and

when special machines could be built and installed. Information regarding everything, even to the cases for shipping, was on file. They made their price and time of commencing delivery. Before signing the contract the purchaser asked what assurance he had of such deliveries. He was told "Our word and our information bureau are sufficient." That order now amounts to 750,000,000 a year. It was a specialty.

You have all heard of that disgusted man in Indiana that had a small shop and wanted to make money, but the other printers would not let him. He picked up a deposit-slip in the street gutter and commenced thinking. His floor-space is now measured by acres.

SALES-MAKING ILLUSTRATIONS AND SALES-MAKING PRINTING*

By E. W. HOUSER



HAT tons of printed matter go into waste-baskets every day does not reflect any lack of graphic excellence, nor does it reflect a lack of interest on the part of the producers. It does, however, indicate a vast economic waste in our field—not in overproduction, but in our failure to properly conceive the purpose of our product.

Ninety per cent of the purchases in our line represent a desire to influence people, and, in the majority of cases, with a view to affecting the most vital organ in social life—the pocket-book.

If our customers buy our product for the purpose of improving their distribution and sales, and the effort fails—we fail. The fact that we are producing on customers' specifications may excuse us, but it does not relieve us of the responsibility when results fail to develop.

Until such time as we qualify to co-operate with our customers and work with an intelligent appreciation of the purpose of our product, we will have price controversies.

As long as competition remains on a dead level of price, speed and output, we must expect to work for a pitiful profit; but as soon as we bring into our business an intelligent service that helps our customers fulfil their purpose, we are respected, self-respecting and more prosperous.

This is proved by those among us who are building along these lines, and it is proved by the success of their customers. It is proved by the fact that their customers invest in printed product, and find it profitable to reinvest in more of the same effort.

*An address delivered before the Graphic Arts Division of the convention of the Associated Advertising Clubs of the World.

This means a development of permanent accounts and an elimination of competition. It means fewer peaks and fewer valleys in each year's production chart. Not only is it desirable, but the present period of commercial and industrial reconstruction demands that the graphic arts must necessarily become the most important element in the world's greatest problem—proper distribution of the fruits of all industry.

We have been chiefly concerned with mechanical production and its cost. Now we are interested in fully meeting the responsibilities that are forced upon us. I believe that we are ready to do more—that we are willing to anticipate and create.

We are preparing to study the distributing and selling problems and prove that our product will bring system out of disorder, economy out of waste, profit out of loss; and that we are producing less than fifty per cent of the volume that can be used with profit to our customers.

We will show the manufacturer that it should not cost fifty per cent to sell; that his distribution need not be along lines of least resistance; that salesmen are expensive missionaries, but a most valuable element in proper selling. That by combining the talents of the writer, artist, engraver, compositor, pressman, binder and the postman in one intelligent service, he will reduce his cost of selling, increase his volume of business and benefit the consumer, and that is Society.

THE PRINTER'S SERVICE

*If you have a printing service to offer for a price
You must well define that service and the accompanying advice.
Generalities, like blankets, may make a goodly spread,
But they wear too thin in spots to keep conviction in the head.
Words are costly things to put in type, so you should know them well
As the first things in the service you to society would sell.
Then how to dress them fitly in typographic style
That will claim the casual interest and the cursory glance beguile,
Comes in with illustrations for your judgment, skill and taste
To make the finished work perform with a minimum of waste.
That work, let's say, is ready in perfect shape to send—
To whom and why we send it success will much depend.
With lists of names of good repute all stenciled fair and clear
The service printer mails the tale, and then from far and near
Come inquiries about the goods of which the tale was told.
Who answers these in goodly wise to turn that tale to gold?
We wot not who, but oftentimes the service printer's toil
Brings in the first fruits only for that obscure gink to spoil.
So let the service printer take the whole job on himself—
The expert in printed matter that boosts goods off the shelf.*

Time Wasted
in Cheapening
would pay for
many a good
job



Robert T. Rice & Sons

The Work of a Nineteen-Year-Old Apprentice.

This is a specimen of high-speed printing—2,000 impressions an hour. It was fed by the Miller Platen Press Feeder on a 10 x 15 C. & P. press by the Cahill-Igoe Company, Printers of Quality, 117 West Harrison Street, Chicago. Design and lettering by Robert T. Rice, an apprentice with the Windermere Press, Chicago, Illinois.

KNOWING

DOU can-
not sell
skill without
knowledge--
they go to-
gether. Q

This is a specimen of high-speed printing — 2,000 impressions an hour. It was fed by the Miller Platen Press Feeder on a 10 x 15 C. & P. press by the Cahill-Igoe Company, Printers of Quality, 117 West Harrison Street, Chicago. Design and lettering by J. L. Frazier, chief instructor Inland Printer Technical School and I. T. U. Course of Instruction in Printing.

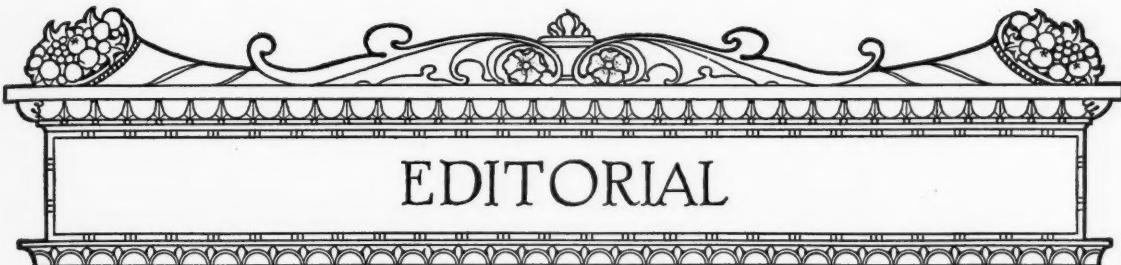
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EDITORIAL

Helping the Advertising Manager. A printer's value to the customer whom he serves is measured in the amount of help or assistance he can be in getting out the advertising matter or printing needs of that concern. One printer has worked many years with a succession of advertising managers, and has established a standard size for catalogue and circular pages of 9 by 12 inches, making circular and catalogue pages once made up and electrotyped interchangeable one for the other. This has effected quite a saving. This particular customer issues several large catalogues during the year, varying from 32 pages to 288 pages. The advertising manager always has on his desk a plentiful supply of dummies made up and trimmed to 9 by 12 inches, containing 8, 16 or 32 pages. This makes it convenient at any moment for the advertising manager to gather, in dummy form, the outlines of material for a small circular, or for one section of a large catalogue. The largest catalogue comes at the end of the dull summer season, so preparations are made in June for the first thirty-two pages of copy, which are given to the printer to set, make up in pages, and electro-type, being followed by the next forms as rapidly as desired. In this manner all of the copy is ready for the press the first of September, and there is no delay in publication when the final price-changes are made and the customers are clamoring for fall prices.

Good Unionism. We believe in organization, therefore we believe in trade-unionism. Many estimable persons detest the very name of trade-unionism because of the things they have experienced in the name of trade-unionism, which of course is beside the question. Trade-unionism is the idea of collective bargaining for the terms and conditions which are the rightful share of labor — an honest deal from society. Mistaken men hinder the work of this ideal and injure their fellow men and fellow workers by precipitating controversies either by being wantonly offensive and objectionable or by agitating over valueless technicalities, dragging their union into impossible situations before the world, and sometimes into

costly and useless litigation. The perfection of a reliable and trustworthy service is the ideal of trade-unionism, and there will be no difficulty about the market price and conditions where good salesmanship is used. Such service is too scarce, organized or unorganized. THE INLAND PRINTER has labored to show that if unionism is made attractive to the wage-earner in the truest sense, it will be equally attractive to the wage-payer. Unionism and Christianity have not suffered so much from direct opposition as from the things done in their name, but contrary to their philosophy and ideals.

Electrotyping Solutions. Every industry has its own peculiar technical problems, and the measures required to solve these problems and place the information in the right hands in the most practical way without disturbing the just equations of the industry differ. The International Stereotypers and Electrotypers Union, under the progressive leadership of the president, James J. Freel, has been making practical application of constructive trade-unionism, whereby the organizer in the vicinity of a plant having some technical problems to solve takes off his coat and gets things running smoothly for the employer. It is interesting to note in this connection that the Bureau of Standards of the United States Department of Commerce is engaged in a preliminary study of the problems of electrotyping, coöperating with a special committee of the International Stereotypers and Electrotypers Union. From the results of this preliminary work it is expected to outline and conduct a more exhaustive investigation of these problems. The bulletin issued by the Department states that a circular has been prepared by the Bureau of Standards to meet the demands of electrotypers for such information as is available on the operations involved in copper and nickel electrotyping. Owing to the small amount of exact scientific information known to exist upon the subject, the present edition of the circular is confined to a general discussion of the possible results of such work and to simple methods for testing and adjusting the acid copper sulphate

electrotyping baths. This circular, which is known as Circular No. 52 of the Bureau of Standards, entitled "Regulation of Electrotyping Solutions," may be obtained free of charge to interested parties upon application to that bureau, Washington, D. C.

Prices for Engravings.

The legal wrangling between the New York Trade Press Association and the Photoengravers' Board of Trade has doubtless benefited the lawyers considerably, but it is a very bad business for the two trade organizations concerned. In this controversy THE INLAND PRINTER occupies a peculiar position, which precludes us from approaching the subject in any other than a judicial attitude. We are a trade journal, and as such we are affiliated with the Associated Business Journals to which the New York Trade Press Association belongs. On the other hand, we claim to speak for the printing-trade, of which photoengraving is by no means an unimportant part. With the details of the legal arguments we are not concerned. If the fight is continued, as is unwisely threatened, in other cities, these details will differ from State to State.

In our view there are two points at issue. There is first the question of the prices of photoengravings, and secondly the right of combination to determine prices. To deal with the first point first: The revision of prices on the part of photoengravers is the result of cost-accounting, and also of the rise of the price of raw materials from which every industry is suffering as a result of the war. Neither the trade papers nor anybody else can hope to escape the results of the international situation. Indeed those who buy engravings are enjoying lower prices than the situation justifies. The cost of labor constitutes a very large element in this trade. Roughly speaking, wages account for about fifty per cent of the expenditure. Owing to their agreements, the labor union will not apply for higher rates until the end of the present year. In the meantime the men are working at lower proportionate rates than the economic situation warrants. There is evidence that the tendency of wages is upward. Economics takes no notice of agreements, and many employers have found it to their interest to pay above the agreed scale, because at the present rates good employees are restive, and if they can not get above the scale in one workshop there is a distinct tendency for them to move to another one.

All that, however, is by the way. We would urge our fellow trade journalists to reflect that while fifty per cent of the expenditure of an engraving firm goes in wages, the rest of it goes

largely in the purchase of chemicals, and it is precisely of such materials that the greatest scarcity prevails. There are at least five chemicals usually employed in photoengraving which are now absolutely unobtainable, and substitutes have to be provided somehow. These five materials are metol, amidol, glycine, ortol and rhodol. The substitutes available cause much extra labor, and it is difficult to obtain the best results. The prices of other articles used have advanced anywhere from twenty to twelve hundred per cent. Zinc sheets of the size mostly used for plates (22 by 28 — 16) have gone up in price \$1.33 to \$3.66 per sheet. Copper sheets of the same size have suffered an increase of from \$5.24 to \$7.34 per sheet. The photoengraving trade can present a staggering list of chemicals, all of which are used in their craft, and the prices of which have gone up to an amazing extent. Here are a few typical instances: Hydrochinone, from 85 cents per pound to \$7.50; potassium ferricyanide, from 40 cents per pound to \$7.50; potassium bromide, 45 cents per pound to \$6.50, and so on through the terrible list. The average increase is about two hundred and thirty-six per cent.

It may be that some of our colleagues of the trade press are feeling sore because the new scale will mean a greater proportionate rise on small-size engravings, these forming the bulk of their demands. This, however, is also the result of cost-keeping. Formerly prices were based upon the size of the plate, but an impartial examination proves that it does not require twice as much to produce an engraving of double size. Under this system of charging, therefore, the proprietors of magazines and others who purchase larger size plates had to pay higher prices than perhaps was strictly justified in order to cover a loss incurred on small engravings, such as are largely used in advertisements in trade papers. In fact, a very representative engraver remarked that the trade press were undesirable as customers for this reason, and he said he would welcome the adoption of the proposal that they should establish a photoengraving concern of their own. That, he thought, would teach them something. It is contended by photoengravers that even under the proposed new scale, which will in substance be used, although under the New York agreement it will not go forth as the official scale of the Photoengravers' Board of Trade, the users of small engravings are receiving a benefit to which they are not entitled, although to a lesser extent than formerly.

To sum up, we are led to believe that the photoengravers are on the whole justified in their attitude, though nobody would be more ready than we to criticize any attempt to force up the price of engravings to more than a reasonable figure.

It is very necessary, too, to say a word about the photoengravers' right of combination. It is pretty generally conceded nowadays that mere "trust-busting" is not a remedy for industrial ills. It is impossible for us to go back to pure individualist competition. Trade combination is not a mere means of pointing a pistol at the head of the customer and saying, "Your money or your life." Wherever a combination develops characteristics of this kind, doubtless measures should be taken against it, but there are many legitimate objects for which straight combination is absolutely necessary, and there is no trade in which it is more necessary than the one of which we are speaking. Where such a large proportion of the employer's bill of costs goes to pay wages, any smart workman is liable to think he can set up in business for himself on a small scale, his own skill and experience forming so very large a part of the necessary capital. In order, as he thinks, to get upon his feet, such a man is very likely to resort to undercutting, to the ruin of himself and the great detriment of the trade. It is surely not necessary at this time of day for us to dwell upon the evils of selling below cost. And there is no trade in America, we think, which has more reason to band itself together to maintain a reasonable scale of prices than the engraving trade.

The Press Association of India.

We have received copies of the Articles of Constitution of the Press Association of India, which were approved on December 31, 1915. This interesting organization has for its objects "to protect the press of the country by all lawful means from arbitrary laws and their administration, from all attempts of the Legislature to encroach on its liberty, or of the executive authorities to interfere with the free exercise of their calling by journalists and press proprietors, and for all other purposes of mutual help and protection which may be deemed advisable from time to time." The need for such an association is plain. We have mentioned it in THE INLAND PRINTER on previous occasions. Of course all governments which do not derive their authority from those whom they govern desire to keep a firm hand upon the press, and probably none but popular government is possible where the press is free. We need not, therefore, be surprised either because there is a tendency to seditious writing in India or that the Government keeps even the responsible press very much in bondage. On the other hand, the Press Act, which was in full operation some years before the war, was of such a character as to make it necessary for some measure of protection to be taken in the interest of the development of the

press. Under the terms of that Act, while no censorship was established, printing-plants are liable to confiscation when they incur the displeasure of the officials. Clearly, if we grant that control is necessary, a censorship would be preferable, for whilst to American sentiment, at any rate, it seems sufficiently repugnant, it is far better to have one's writing sub-edited by an official than to have one's plant, representing maybe the savings of a lifetime, confiscated. And it must be remembered that in at least one case which was brought before the Calcutta High Court on appeal, Mr. Justice Jenkins said that there was clearly no turpitude attached to the offense, and that the defendant had lost his book, but had retained his character. Naturally enough, many presses refuse to print periodicals which they do not themselves publish, and have confined themselves to jobbing. A great many cases are known of papers which were projected, but which were abandoned before they were born on account of this Act. Many very important papers have fallen victims to it, and not a few have ceased to exist. It is clear that such a law, in the name of controlling the press, is really making any press worthy of the name an impossibility. It is keeping back the development of the whole printing art, and therefore of the trade, the education, and the general development of the country. Of course in war time exceptional measures are necessary, but everything we have said applies to the condition of things existing before the war.

Among the names connected with the Press Association are those of Mrs. Annie Besant, Mr. B. G. Horniman, of the *Bombay Chronicle*, and the Hon. Surendranath Banerjee, who officially represented the native press at the Imperial Press Conference of the British Empire held a few years ago in London.

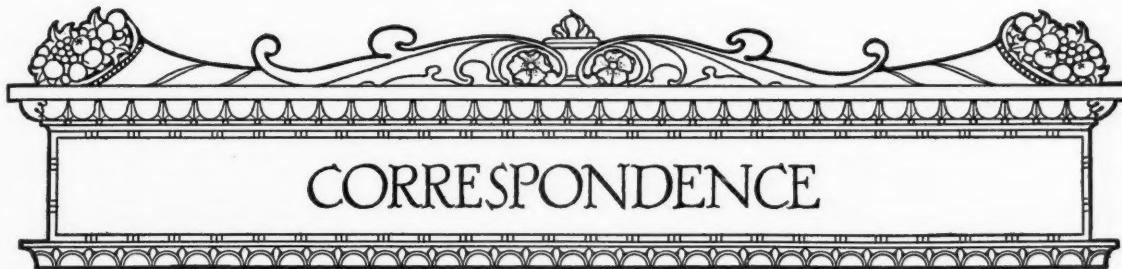
That native Indian printers are capable, under proper conditions, of producing extraordinarily good work, is proved conclusively by the beautiful book of specimens sent out by the Gujarati Type Foundry, of Bombay, a concern run entirely by Indian capital and Indian labor. This house produces a great deal of really excellent work, both in roman type and in the script of various native languages. It has recently sent us its specimen-book with insertions bringing it up to date, and although some of the display-work is what American printers would consider old-fashioned, it is doubtless suited to the requirements it has to meet, and the general workmanship is of the highest class.

The secretary of the Press Association is Mr. B. J. Horniman, of the *Bombay Chronicle*.



INDUSTRIES ILLUSTRATED—IN A KNITTING MILL.

No. 12.—From the drawing by Carl Scheffler, Palette & Chisel Club, Chicago.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

"MERRITT GALLY, PRINTER-INVENTOR."

To the Editor: NEW YORK CITY, June 13, 1916.

In the June, 1916, issue of your magazine, pages 348-349 thereof, is an article under the caption, "Merritt Gally, Printer-Inventor," by one Henry L. Bullen. Having regard to your note of the 9th instant, in which it is stated that you "shall be pleased to receive a revision of the statements which you (I) find objectionable," I beg to present the following brief review respecting several of the assertions contained in the aforesaid article.

By way of preface, I beg to state that in so far as I am personally concerned I would not dignify the author of the Gally article by making this rejoinder, and am only constrained to do so because of its appearance in THE INLAND PRINTER, which gives accessory respectability to the article; to satisfy the indignation of various personal friends and associates, and, which is even more to the point, in that the good names of the early executives of the Colt's Patent Fire-Arms Manufacturing Company, of Hartford, Connecticut, all now dead, are covertly, but none the less maliciously, slandered.

I shall take up the several points to be adverted to as nearly as may be in the respective order of their appearance, although the presentment has not been made in proper chronological sequence.

Firstly, as to the composing-machine: I happen to know about this, for the somewhat good reason that I assisted in securing various materials and in the construction of the one partially completed model which was made. It was not carried through to completion, nor even to a state of experimental operation. A few hand-pressed matrices in papier-maché were produced, of which it is probable I have a remaining sample. As to the use of his patents, I have consulted Philip T. Dodge, Esq., president of the Mergenthaler Company, and have his reply, under date of the 8th instant. I quote the following excerpts therefrom:

"Gally never invented or patented anything which was used by us in any commercial linotype machine."

"We took an assignment, or a license, under two of his early patents on a form of machine which proved to be inoperative. We never paid him a royalty; never made use of his inventions in any way, and he is not entitled to the credit of having invented anything which ever appeared in a commercial linotype machine."

"It is untrue that this company paid Gally for the wedge now used in the linotype machine for mechanical justifications. The company used only two justifiers. One was the stepped wedge, invented and patented by Mergenthaler, and the other was the double-wedge justifier now in universal use and patented by Shuckers, the patent having been purchased by the Linotype Company."

Mr. Dodge was a distinguished member of the patent bar before he became associated with the Linotype Company and is therefore qualified to speak authoritatively from all sides of the question. Moreover, and this is a point which Mr. Dodge may not have previously known, I was approached by a proposed syndicate which contemplated purchasing Gally's patents, for the purpose of lodging a patent suit against the Mergenthaler Company, and was offered a very liberal retainer to take charge of and expert the case. I declined upon the sole ground that, in my opinion, the patents were inept and could not be sustained before the Federal Court.

Secondly: The "machine for slotting or perforating paper" had previously been made and used for perforating the paper strips, or tapes, employed in connection with the automatic transmission of telegraphic signals. It consisted, essentially, in a punch and die whose operation was controlled by means of a wedge actuated by an electromagnet. How do I know this? The "puncher" was made by Mr. Hand, a machinist in Rochester, New York, to whom I recommended Gally.

Thirdly: "Contemporaneously with Edison he completed a telegraphic instrument . . . first tested successfully . . . at Washington." The italics are mine. Mr. Edison's revolutionizing invention was the quadruplex system of transmitting Morse signals. Prior to Mr. Edison's invention Mr. Stearns had succeeded in transmitting two messages, by duplexing, simultaneously over the same wire. What Gally attempted to do was to send a plurality of signals, multiplexing, by means of mechanical control, which involved that two or more sets of widely separated instruments should be maintained in a state of nearly, if not quite, perfect synchronism. Two crude, experimental instruments were made. Through the influence of Generals Quinby and Ingals, a test was arranged for with General Meigs, then chief of the Weather Bureau, at Washington. The circuit was a line between a room in the Capitol building and the offices of the Bureau. The "instruments" had not been previously tested in electrical circuit. I went to Washington, at the express desire of General Quinby, who paid a portion of the expense, to assist in the installation and operation. After some days and nights of strenuous application, the exceedingly complicated circuits were apparently completed. The only "successful" result, and it yet lingers in my memory, was my being knocked out of a chair owing to the slippage of a screw-driver which, for some unknown reason, closed the line-circuit through myself! In a word, the experiment was a complete failure; Gally dropped the scheme completely; "switched" over to an automatic pin-wheel system, and from that diverged to the before mentioned "machine for slotting or perforating paper."

Fourthly: Yes, Gally preached at Marion, New York. My parents were members of his church, and I, perforce of parental authority, had to, betimes, attend. I have no recollection that "his voice failed," but do very clearly remember that the congregation was sadly riven. If one will get out his presumably well-thumbed copy of Robert Burns and reread "Holy Willie's Prayer," then no more need be said in this connection.

Fifthly: "His printing-press was first built in Rochester and was immediately successful." After repeated remodelings, in which several experienced mechanics participated, it is true that the press was energetically marketed and favorably received by the trade; and it doubtless would have proved reasonably successful but for several controlling defects in its design. These were so serious that, after a short period, the press had been given such a "black-eye" by its purchasers that the business was paralyzed. The exploiters of the enterprise were Messrs. Hamilton and McNeal; young men of excellent standing and of considerable affluence. Hamilton had served as a captain in the Civil War. Gally exacted his royalties to the last farthing. Under his license-agreement, any failure to pay a patent royalty, as and when due, served to automatically terminate the contract. Over \$100,000 had been sunk. Hamilton and McNeal were financially ruined and for years afterward made their living by serving in clerical positions. Gally having the sole title to the patents controlled the situation. Through the intermediary of the late Robert Coddington—and solely through him—the Colt's Company were induced to purchase the defunct plant and take a new license; but allied therewith was another concern, E. V. Haughwout & Co., of New York, friends of Coddington, who undertook the sale of the press, Gally again receiving a royalty—a definite sum per machine.

Neither the Colt's Company nor the selling agents were experts in printing machinery. The Colt's Company were given to understand, categorically, that the cause of the primary failure of the press was due to defects in manufacturing, whereas the cause was deeper seated, far more serious, namely: fundamental defects in the design. Result: same as before: the selling company could not successfully, that is for any lengthy period, market a press which was as likely to wreck itself in six months as to remain operative. The Haughwout Company failed. The Colt's Company was "landed" with a large accumulated stock of assembled presses and machined parts.

Coddington had meantime made an alliance with a Mr. Kingsley, of Philadelphia; and, upon the payment of a certain sum to Gally, went to England and there exploited the enterprise; it failed. When Coddington returned to New York he was "flat broke"; Gally refused him any pecuniary assistance; I "staked him" and he eventually honorably made good.

Observe that, strangely enough, every one who had thus far touched the affair had been "stung" except, only, the great "inventor."

Sixthly: It is categorically stated that Gally was the originator of many distinguishing features. He was not. Many of them had previously appeared in the old "Globe" press, succeeded by the "Peerless," made at Palmyra, New York, a few miles south of Marion, and to whose works Gally had free access; which he, as a minister of the gospel, perhaps availed of for missionary purposes.

The rocking platen, broadly, had been invented, and patented, but not used, by George P. Gordon. The cam action, for actuating the carriage, was the work of Carroll Davis, who was later with the Colt's Company. In so far

as there was any novelty in the solid frame, it was solely due to Mr. Phinney, a pattern-maker, whose son I know well; he is now the superintendent of the Rangoon (India) Mission Press and knows whereof I speak. Mr. Phinney was never given any credit for his work; but Gally, later on, worked through a patent for a *cored-bed* upon the argumentative assumption that it was a stronger structure than if solid!

Seventhly: Now, as to what the foregoing leads: The article states, "*The steady prosperity* of his printing-press business was rudely obstructed when, upon the expiration of his *main* patent, his manager"—that is myself—"and the Colt's Arms Company *combined* to manufacture and sell a press of *precisely the same principle* but of different pattern and name, and *refused to continue the manufacture* of the Gally Universal made famous by Gally's genius." The italics are mine.

When the Haughwout Company failed the Colt's Company was confronted with a loss of about \$100,000 in addition to its investment in tools and machinery.

I had meantime become associated with the Colt's Company. As to what had been accomplished I will show from the statements of others. In a decision rendered by Judge Shipman in the United States Circuit Court, he stated as follows:

"While John Thomson was manager of this business, he made many important improvements on these presses, which were not patented by him. These improvements were added to the presses by the Colt's Patent Fire-Arms Manufacturing Company, the most essential of which are as follows: The new style changer; the steel section gear wheel; the riding form-roller changer; the double-inking device; the chromatic-changer and ink-fountain; the gas blanks for hot stamping; the changer for paper-box cutting and creasing; the changer for book-cover inlaying; the changer for embossing, wood-printing, etc.

"The present universal adaptation of these presses to letterpress printing, wood-printing, book-cover inlaying, hot stamping, embossing, paper-box cutting and creasing and combined embossing and printing is the result of these improvements made by John Thomson and the said Company. The Complainant, appreciating these improvements, secured for himself German patents, without the knowledge or consent of John Thomson, or of the Company."

In a deposition sworn to by Hugh Harbison, treasurer of the Colt's Company, he made the following averment:

"That during the period from the time said business was put in the charge of John Thomson to the time when Merritt Gally took possession of the business, April 19, 1886, all the regular transactions between said Company and said parties were done with said John Thomson. That during the same period many alterations and improvements have been made upon said presses, which alterations and improvements have been accepted and made by said Colt's Patent Fire-Arms Manufacturing Company, and that in all such cases said Company conferred with said John Thomson only concerning such alterations and improvements, and received from him personally the plans and drawings necessary for the same; and this deponent verily believes from his knowledge of the business transaction between the said Company and said firm, that said Gally had very little, if any, knowledge of what alterations and improvements were from time to time made in said presses during that period. That such alterations and improvements so made by the device and invention of said Thomson and so applied by said Company in the manufacture of such presses, have greatly increased the

amount of business done by the parties to this action with said Company. That deponent verily believes, from all his knowledge of the business transactions between said Company and the parties to this action, that the great increase of the amount of business of said firm during said period and the success of said business and any good-will thereof of value is due entirely to the wise management and the mechanical skill and inventive ability of John Thomson, the plaintiff herein named, and not in any way the result of anything defendant Merritt Gally has done in said business since the said John Thomson has been engaged in it."

General Franklin also appeared in a concurring sworn deposition which he concluded in these words:

"The complainant (Gally) when he made the affidavit . . . stated an untruth."

Eighthly: The principal persons who are accused of having "combined" with me in "rudely obstructing" the gains of this "child-like and bland" purveyor to the betterment of the Art Preservative of all Arts, were Major General William B. Franklin, vice-president and manager; Hugh Harbison, treasurer; Horace Lord, superintendent, and Mrs. Colt, the virtual owner, who constituted the executive staff of the Colt's Company. General Franklin was a graduate of West Point; served there as a Professor of Mathematics and later, as is well known, as a Divisional Commander in the Civil War. He has been well described as "being of too fine a character to even think a mean thing." Mr. Harbison and Mr. Lord had grown up with Colonel Sam Colt, the founder of the works. Mr. Harbison occupied many positions of financial trust and was prominent in the educational school system of his city. Mr. Lord was one of the most uniquely accomplished mechanical engineers of his time. Mrs. Colt was known as "the first lady of New England"; had the most exalted, sentimental regard for the good name and standing of the great works founded by her husband, and no matters of any importance, or involving contractual obligations, were acted upon by the company's executives without her sanction and approval. For upward of twenty years I maintained close business and also a very delightful social relationship with these people, having hardly "a scrap of paper" between us. Let these facts stand as against the gratuitously impudent, studiously false, insulting and libelous averments of one whose examination under a cross-examination would make an interesting exhibit, to say the least.

Ninthly: In conclusion, there is a further covert intimation, in the closing paragraph of the article, that there were those who "trucked" and had "astutely and legally acquired the prestige and profits of the business he had been deprived of in 1887," which means, if it means anything, and with respect to which THE INLAND PRINTER lends at least a quasi-endorsement, that we took that which was not rightfully ours. Well, "let us reason together" and see.

Gally brought suit to establish three points: (a) to acquire a trade-mark right in and to the use of the word "Universal," as the name of a printing-press; (b) to secure an injunction whereby, having control of the trade-mark, the Colt's Company could not market the machines which it had made, owned and paid for; and (c) to establish a conspiracy as between the Colt's Company and myself. Any proprietary right as to a trade-mark was summarily denied; which carried with it a denial of the injunction.

Therefore, the word became public, whereby any manufacturer was free to use it, as a common right, necessary

to distinguish the style of press it had previously denoted. Yet, although having established that fact, we thenafter voluntarily concluded not to further build and market the "Universal," thereby deliberately cutting loose from any previous alliances or any value which the trade-word may have had. In doing this we may perhaps be credited with understanding that such would leave Gally, or any one else, free to duplicate the press, and to sell it under its known trade-name, without the direct competition of its original makers. Gally forthwith did this, through contractual agents in Newark, New Jersey. The machine thus built was a complete failure.

The new press, which I designed, at the solicitation of the Colt's Company, was given the trade-name of "The Colt's Armory"; and this, later on, it voluntarily bequeathed to me. Upon the Colt's Armory Press" some twenty patents were obtained, none of which were ever attacked in the Courts. That several of these were generically novel is attested by the fact of their being classed as "mechanical movements" by the Patent Offices of the United States, England, France, Belgium and Germany. This is the machine which is referred to in the article as "of precisely the same principle but of different pattern and name." Yet it was fundamentally vastly more novel; yet, again, we had a perfect moral and legal right to build the old model, had we desired.

With respect to the charge of "conspiracy," it was conclusively shown by General Franklin and Mr. Harbison that I had never, directly nor indirectly, approached them with the view of making an alliance with the Colt's Company; that, on the contrary, the suggestion to do so came from it, Mr. Harbison coming expressly to New York for that purpose; that I was then the engineer for The New York Electric Subway Commission and had made a tentative engagement to exclusively take up the practice of patent law, having gone so far as to lease an office, in the Potter building, for that purpose; that Gally had for years been maintained in a position whereby he had obtained seventy-five per cent of the profits, under a patent contract in which *none of his patents were effective*, and that under no circumstances, whether I had assented to become associated with the Colt's Company or not, would it renew or have any further business relations with Gally. Result: The charge of conspiracy was promptly bowled out of court, and but for the contempt entertained for Gally by all of us, he would have been, and as matters later on showed should have been, made a respondent in a counter charge for libel.

I believe that at least many of the foregoing facts were well known to the writer of the article; for at one time he acted, or sought to act, as my agent in Australia. In any event, the effect of his utterances has been to falsify records. Thus, in a statement issued by me in 1887, with the approval of the Colt's Company, and mailed to a list of the printers in the United States, I stated:

"In the most positive terms it yet remains to be said that the plaintiff (Gally) has had every consideration due him *in right and courtesy and beyond the measure of his just deserts*. . . . Our adversary prayed for Equity but in evident oblivion of the axioms, old as the law itself, that 'He who seeks Equity must give Equity,' and that 'He who comes to Chancery must come with *clean hands*.' Moreover, many expositions of this controversy have hitherto been publicly made in advertisements and trade-circulars by my press company, and at least in the essence, if not in complete detail, the facts are well known to members of the company which yet employs, so far as I am aware, the author of the derogatory article. Consequently, I deem it

to have been adequately shown that nothing herein stated is anywise different than would otherwise have been the case were Gally now alive.

Gally, indeed, was a person of intelligent artfulness and most remarkable in his ability to quickly perceive the point of a suggestion. But he missed his true vocation, it should have been that of an actor; for he could "well act the better part" which he himself was incapable of practicing and would ruthlessly disregard irrespective of friend, benefactor, business associate, or foe. In that regard do I join his post-mortem exploiter in the exclamation, "brave Gally!"; for he braved to do those things which, to men of honesty and decency, are abhorrent. May this subject, as also the primary cause thereof, henceforth "requiescat"; but as to whether "*in pace*" this deponent charitably sayeth not!

Yours respectfully,
JOHN THOMSON.

NON-DISTRIBUTION.

To the Editor: CHICAGO, ILL., May 22, 1916.
In following my specialty, I have had to visit many different composing-rooms, under all kinds of management. I have done my best to absorb information, not only as it may relate to the work in which I am financially interested, but in everything that will make the human element in the printing-office more productive. I have asked the opinions of hundreds of superintendents and foremen about non-distribution. They are not by any means of one opinion about it, but the result of the examination of the proposition of non-distribution, without any bias except to know the truth, is that it is now my opinion that when there is able supervision and the proper physical accessories (tools, furniture and arrangement), non-distribution is the greatest cost-reducing factor that can be introduced into a well-managed printing-office.

Non-distribution, like Topsy, "just grew." Linotype slugs first showed the way. Then came the monotype. Display-types for advertisements were set on the monotype. Because the monotype product was relatively abundant, the shop superintendents did not watch the distribution as closely as they did of foundry type when lines had to be changed in proof. It was safe to put aside the lines for distribution at some more convenient season, because there was no danger of running out of sorts in the correction cases.

In the onrush of business the "convenient seasons" for distributing sorts arrived less and less frequently, for the spur of lack of material was not present. It was only natural that the men became careless in handling the unused type, that the proof required changing and heterogeneous masses of pi rapidly accumulated. Wise foremen, rather than consume a compositor's time distributing this inexpensive type, ordered the whole pi dumped into the melting-pot.

There is no need to "guesstimate" about the amount of saving. Just take an average newspaper page of advertisements. Take the value of the average time to distribute all the type, rules and spacing material in the page. What is the value of the time to pick out the larger lines of foundry type, column-rule, etc., and dump all the remainder into the melting-pot?

How many pounds of material were dumped?

How much is the average cost per pound to cast the type that was dumped?

I have an idea what the results will be, and it seems to me that the caster people — the Monotype, the Thompson

and the Universal — ought to get accurate figures and prove them to printers. Of course, they won't forget to emphasize the difference in the cost of caster type and the present prices of foundry type and what new type on every job means in appearance, and also the saving because of unworn material in platemaking and presswork.

I wish to take the full responsibility of writing this, and accept the repeated invitations editorially made in THE INLAND PRINTER to express honest opinions. If my opinion is wrong, those who do not agree have just the same privileges as I have used.

R. O. VANDERCOOK.



William Barnett Hansford III.

Four-month-old son of William Barnett Hansford, instructor of printing at the Somerset High School, Somerset, Kentucky. William Barnett, III., is destined to become a follower of the art preservative of all arts, as his father and grandfather, besides two aunts, three uncles and a cousin, have preceded him in that calling.

SIGNIFICATION AND MISINTERPRETATION.

A young lady, much admired by a young man staying at the same house, was kissed by him one day, greatly to her indignation.

"If you dare to kiss me again," she said, "I must tell my father."

Kiss her again the ardent lover did.

Upon this she fled to her father's room, where she happened to find him examining a gun.

"Oh, papa," she exclaimed, "do run downstairs and show Mr. Muchlove your gun. He is so interested in guns."

"Very well, dear," was the good-natured reply, and down went the unsuspecting father.

Returning to his daughter, he remarked: "That Mr. Muchlove is so eccentric he is almost rude. He rushed out of the house as soon as he saw me and didn't say a word."

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE Fourth British Printers' Cost Congress was held in London, May 16 and 17.

THE oldest printer in Perth, Scotland, John Gullen, died on April 3, aged ninety-two years.

THE Monotype Company has started a school at Bristol for operators on the monotype keyboard.

THE Associated Typefounders announce a further advance in prices of type — this time as much as twenty-five per cent.

A QUANTITY of sulphite pulp, sold recently, fetched £40 per ton, or five times the price demanded for this commodity a year ago.

THE Herts County Council has decided to introduce slates in the local schools, now that the supply of paper is so much restricted.

G. F. JONES, secretary of the Bristol branch of the Typographical Association, has been appointed a magistrate for the city of Bristol.

THE Scottish Typographical Association is standing out for the same wages as men for women who are taking the places of men who have joined the army forces.

AFTER being published for over 174 years, the *Keene's Bath Journal*, of Bath, has suspended. The good-will and copyright have been bought by the Bath *Herald*.

A WAGES dispute in the printing and bookbinding trades in North and East Lancashire has been settled by an advance of 2½ shillings per week for all concerned.

THE present paper situation is more widely felt than may be supposed by any one who does not realize the extent to which paper enters into other trades quite apart from the printing industries.

THE Carnegie Trust has bought a house in Tufton street, Westminster, for a National Library for the Blind. The library now has 23,000 volumes of general literature and 3,500 volumes of music, and 6,600 readers.

AS A result of a contention for an advance in wage of 5 shillings per week, the members of the Leeds Printing and Kindred Trades' Federation have secured a weekly war bonus of 2 shillings. A strike was already in sight, but luckily averted.

THE compositors at Dumfries, Scotland, have secured an advance of 3 shillings in their weekly wage, though 5 shillings was their demand. The minimum wage for compositors is now 35½ shillings (\$8.63), and for linotype operators £2 (\$9.73) per week.

A LITTLE preposition crept into our last month's items and made us say that the Government had restricted the importation of papermaking materials to 33½ per cent. This is erroneous, the fact being that 66½ per cent of the previous quantities are admitted.

HOW HARD it is to get a good system established is illustrated by the following, from the *Publishers' Circular*, which, in referring to the *North American Review*, says: "We notice that the title, date and number are printed to read from the top down, and not upside down. Millions more magazines are printed in America than in any other country, and the fact that the practical Americans, who scrap everything which does not justify its existence, use this right-side-up style of lettering is significant." A contem-

porary, referring to this, adds: "The other day the writer had the curiosity to look at the lettering on the backs of some of his own 'thin books,' and noticed that a decided diversity of opinion on the point seems to exist among English publishers. The backs of the Cambridge Press 'Manuals of Science and Literature' are lettered to read from the bottom up (though a Cambridge University Press 'County Geography' reads the other way), and so are Talbot's 'Antiquaries Primers.' Siegle's 'Langham Series of Art Monographs,' on the other hand, have the backs lettered to read from the top downward, while a couple of 'Homeland Handbooks' divide honors, one being lettered in the so-called right way and the other in the opposite manner. When practitioners differ in this way, how can the humble journalist venture to decide?"

THE Linotype and Machinery (Ltd.) Company has transferred its printers' metals and printing-type departments to C. W. Shortt, who for seventeen years was its sales manager. He will maintain an independent printers' supply house. The company was the British agent for the American Type Founders Company, whose productions Mr. Shortt will now handle in this market.

THE Master Bookbinders' Association gives notice that a minimum specific charge for warehousing signatures and partly bound stock has been instituted by London master bookbinders. The charge is: 9 pence per annum per 1,000 sheets of 16 pages or under, up to and including demy octavo; 1 shilling per 1,000 sheets of 16 pages or under, above demy octavo. For the first six calendar months stock will be carried free, but if quires are removed without binding, rent will be charged from the date of receipt.

A DISPUTE regarding wages caused a number of union stone-preparers in Edinburgh lithographic-printing establishments to go out on strike. As a consequence of the affair the Amalgamated Society of Lithographers informed the masters that the members of the Edinburgh branch would refuse to handle stones or plates prepared by non-union men taken on in place of the strikers. Next the Scottish Printers' Alliance of Master Printers instituted a lock-out in Edinburgh and Glasgow, more than 1,500 employees in the latter city alone being affected, including 200 pressmen, 600 compositors, 40 stereotypers, 300 binders and 20 members of the Operative Printers' Association; 300 girls working in papermaking were also affected. Not all of the master printers obeyed the lock-out order, which was issued on March 16. Since then the trouble continued up to April 14, when, at a conference arranged by the Board of Trade between representatives of employers and their employees, held at Glasgow, an agreement was arrived at and the wages to be paid determined, any questions arising as to the replacement of the men to be settled by Sir Thomas Monro, who acted as neutral chairman.

GERMANY.

ON March 1 the number of union letterpress printers in Germany not yet called to the colors was 29,600, and the number of union lithographers 6,416.

BECAUSE he sold copper at a higher price than the maximum fixed by the Government, Sigmund Feuchtwanger, of Frankfurt a. M., was fined 5,000 marks (\$1,190).

GEORG HIRTH, publisher of the popular *Neueste Nachrichten*, of Munich, and honorary president of the Journalists' Association, died March 28 last, aged seventy-five.

ABOUT 6,000 union men engaged in bookbinding in Germany have, in the twelve months ending March 1, been called to military service, leaving 17,054 still available for work.

THE INLAND PRINTER

THE wages committee of the German Typographical Union has decided to postpone the termination of the present wage-scale from December 31, 1916, to December 31, 1917; but the master printers' representatives in the mutual wage-scale commission have been asked to bring about temporary additions to the wages, to offset the increased cost of living due to the war.

THE authorities in Germany, says *Vorwärts*, issue in foreign territories sixty-six newspapers, nearly all dailies. There are published in Russia nine newspapers, of which six are in German, two in Polish and one in Russian; in Belgium, forty-six, of which twenty-nine are in French or French and German, and seventeen in Flemish; in France, eleven, of which nine are in German and two in French.

FRANCE.

ACCORDING to the *Matin*, a gathering of old paper was begun in April, in Paris, and in the Seine, Seine-et-Oise and Seine-et-Marne departments. The gathering will probably be extended throughout France. It is assisted by municipal collaboration.

AN annuity of 1,000 francs in favor of the apprentices and young workers in the Chaix printery has been given in fulfilment of the wish of the late Mme. Alban Chaix. She designed this as a memorial of her son, Lieut. René-B. Chaix, who lost his life in the war. M. Chaix has also given an annuity of 4,000 francs, to be distributed among the workers in memory of Mme. Chaix.

DESPITE the war, technical education in the graphic and allied industries is not allowed to languish in Paris. The Estienne School continues its evening courses, now giving twenty instead of twenty-two hours per week. The courses in old and modern typography are being held on Sundays by Eugene Soullier, teacher, at 80 Boulevard Montparnasse. The free lectures on technical and professional subjects organized by the administrative council of the Professional School of the Paper Industries are being held at the headquarters of the syndicate, at 10 Rue de Lancry.

SWITZERLAND.

THE Schaffhausen Twine Factory announces an increase of 3 cents a pound in the price of twine.

ON April 6 the Swiss Association of Envelope Manufacturers announced a sixty per cent increase in the price of envelopes.

WHILE advising the people to dispose of their old paper, useless books and periodicals, the military department of the canton of Lucerne warns them not to be tempted by the high prices for these to dispose of papers and books which have a documentary or cultural value.

ACCORDING to the last annual report of the Swiss National Library, the book production of the country was larger last year than in the previous year (1,718 for 1915, 1,470 for 1914). The output for 1915 was 1,121 in the German, 469 in the French, 46 in the Italian, and 82 in other languages. The library itself added 10,988 volumes to its shelves in 1915.

ARGENTINE.

IN July and August the Graphic Arts Institution of Argentine will hold an exposition to celebrate the centenary of the declaration of the independence of Argentine. It will be held at Buenos Aires, and will present exhibits of and give diplomas for all branches of the graphic arts and the book and paper trades.

ON April 23, last, the third centenary of the death of Cervantes (Miguel de Cervantes Saavedra), whose "Don Quixote" is so familiar to us all, the *Anales del Instituto*

Argentino de Artes Gráficas, of Buenos Aires, devoted a special issue to memorialize this famous Spanish author. It is a large octavo pamphlet of thirty-two pages, handsomely printed on antique-finish stock, in an elegant old-style type, with suitable page-embellishments in colors. A series of copies of title-pages of old editions in various languages is included in this memorial.

NEW ZEALAND.

NEWSPAPERS are exempt from the $\frac{1}{2}$ -penny war tax which the Government has just put on postal packets of all kinds.

THERE has been a serious shortage of print-paper in this country, owing to the increase in the circulation of newspapers, according to the United States Consul-General at Auckland. The imports for the first ten months of 1915 were valued at \$902,765, against \$872,860 for the same period in 1914. The urgency became so great that the newspaper interests chartered a steamer and sent it to British Columbia for a 3,000-ton cargo of print-paper. Print-paper is dutiable at twenty-one per cent *ad valorem*, with a reduction of twenty per cent *ad valorem* if imported from the British dominions, but even at this disadvantage American interests might get some business in New Zealand, since it is doubtful if Canada can meet the demands. Print-paper is now quoted here at 4 to 5 cents a pound wholesale.

AUSTRALIA.

OUT of the 1,900 members of the Melbourne Typographical Society, well over 100 enlisted in the army during the first year of the war.

A MELBOURNE reporter, speaking of the effect of the war enlists, says in part: "The chief lack of the printing trade here seems not to be a lack of skilled labor, but rather of unskilled labor. A neighbor of ours who runs a large printing establishment told me that it is almost impossible to get unskilled female labor, even at top prices, and it is hard to know what branches of the trade are absorbing this class of labor. He states that it will soon be necessary to give girls £3 (\$15) per week, afternoon tea, padded chairs to sit in, and a string orchestra to amuse them, if he hopes to carry on the work of collating, binding, pasting, etc."

BOHEMIA.

PROFESSOR JAKOB HUSNIK, one of the pioneers of photoengraving and founder of the photochemographic house of Husnik & Häusler, at Prague, died on February 26 last, at the age of seventy-nine. In 1868 he developed a photo-printing process, which he sold to Josef Albert, of Munich. In 1873 he was engaged by the Austrian Government printing-office, at Vienna, to introduce there the photographic and photoprinting arts. After returning to Prague in the eighties, he wrote several text-books on these arts, and in 1888 his little study evolved into the concern above mentioned.

NEW SOUTH WALES.

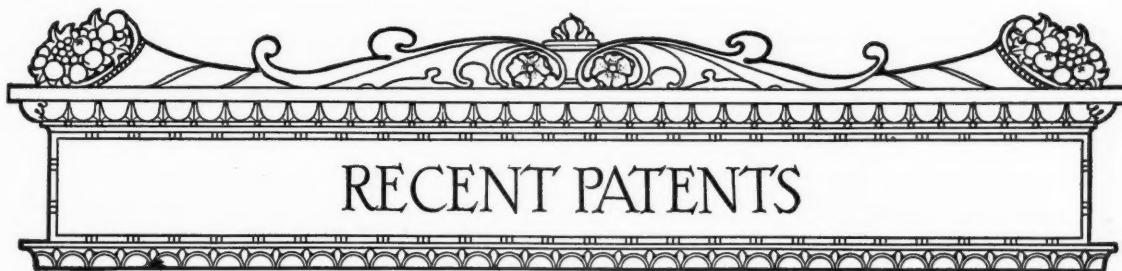
AT the last half-yearly meeting of the Typographical Association, assent was unanimously given to the formation of the Printing Industry Employees' Union of Australia, which will supplant the Australian Typographical Union.

SWEDEN.

A GERMAN book-trades exposition was held at Stockholm in April and May. It is said to have been very complete in its displays.

RUSSIA.

ACCORDING to the *Novoje Vremja*, the price of news paper has risen from 7 to 42 kopeks (3½ cents to 21½ cents) a pound.

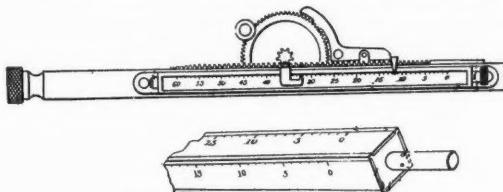


SUMMARIZED BY ALBERT SCHEIBLE.

To answer the ever-recurring question of "What is coming next?" we must not only know what is already being manufactured, but also what is in prospect in commercially undeveloped form. The latter is reflected to a large extent by the newly issued patents, some of which cover devices already on the market, while others relate to proposed developments. Hence our presenting this digest of recent patents, prepared for us by a well known Chicago patent attorney, in a form free from the technicalities of patent-office wording. The number following each title is that of the United States Patent to which it refers.

Em-Scale for Monotype Machines—1,183,139.

Has a number of scales on a bar which may be turned

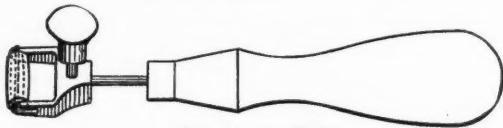


Em-Scale for Monotype Machines.

so as to bring any one of the scales opposite the opening in the holder. Ferdinand N. Taub, New York city.

Film-Transfer Roller—1,174,062.

A hand tool having a narrow brass roller covered with

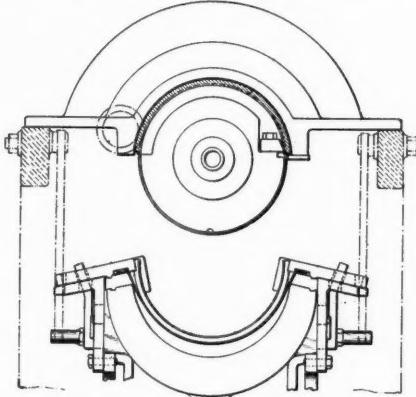


Film-Transfer Roller.

rubber tube and designed to do the work without smudging. Thomas S. Fox, Brooklyn.

Making Stereotype Plates—1,175,477.

Instead of finishing stereotype plates on a separate machine, George Seidel, of Munich, Germany, does both

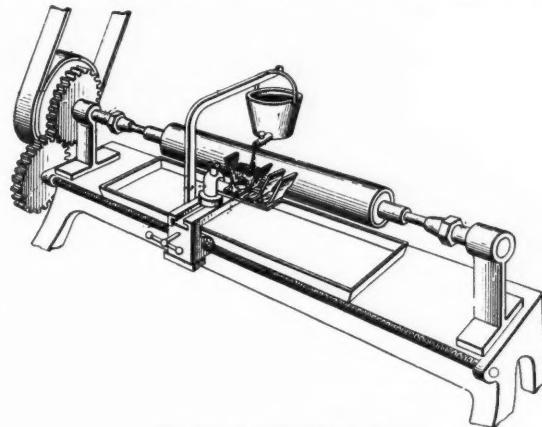


Device for Making Stereotype Plates.

the casting and the boring in a single and easily operated machine, the boring operation being shown in our cut.

Making Printers' Rollers—1,182,982.

According to this patent, assigned by Samuel Crump to the Crump Company, of New York, the melted compo-

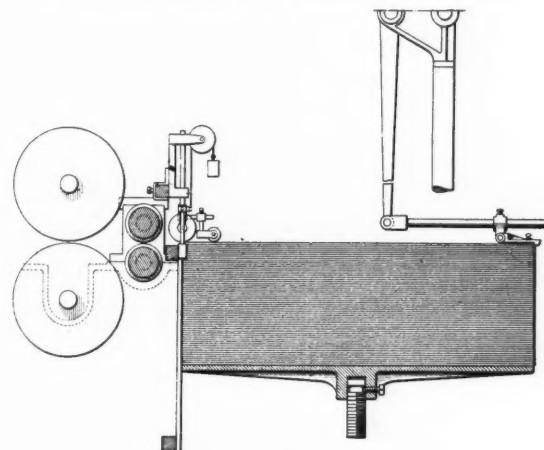


Device for Making Printers' Rollers.

sition is applied to a rotating roller through a receptacle which is automatically moved along the roller.

Sheet-Feeding Mechanism—1,174,739.

A controller intended to prevent the feeding of more

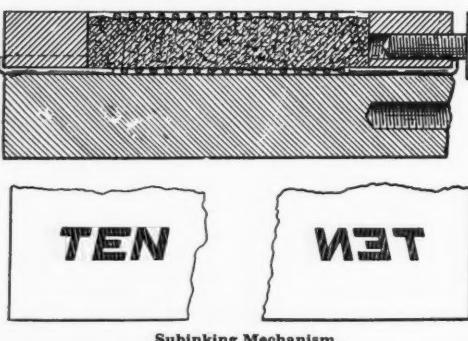


Sheet-Feeding Mechanism.

than one sheet at a time. Samuel M. Langston, Wenonah, New Jersey.

Subinking Mechanism—1,174,642.

For simultaneously imprinting type and rupturing the fiber, as in check protectors, Herman C. Welter, of Rochester, New York, incloses the ink-pad in a spiral spring, so that the type will strike both the coils of the spring and the ink-pad.

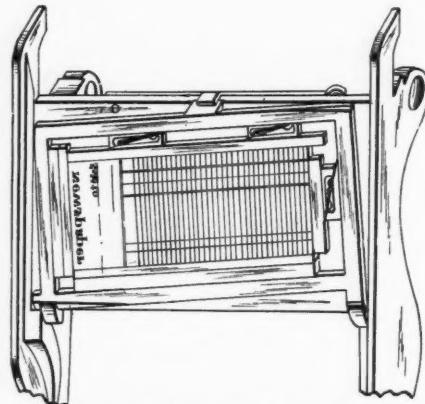


Subinking Mechanism.

that rules in the form will not cut the roller. Lemuel B. Patterson, Des Moines.

Printers' Chase—1,182,418.

A chase designed for holding the form at an angle, so

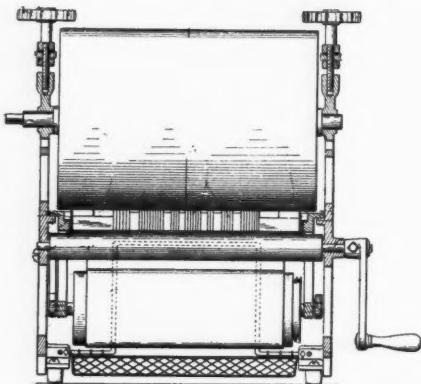


Chase for Holding Form at an Angle.

that rules in the form will not cut the roller. Lemuel B. Patterson, Des Moines.

Hand Printing-Press—1,175,497.

A hand press in which the inking is done by a ribbon

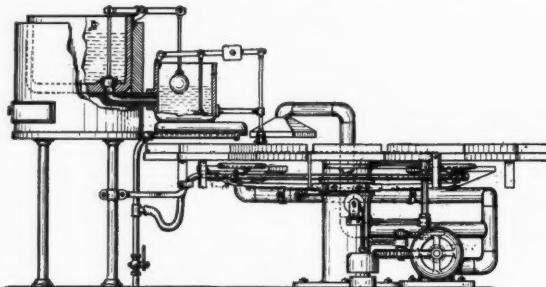


Hand Printing-Press.

through which the type presses against the paper. Herbert L. Ament, Los Angeles.

Electrotype-Backing Apparatus—1,183,105.

Instead of pouring the backing-metal with a ladle, Joseph Nocheck, of Cheviot, Ohio, has designed an apparatus in which this metal flows over the shells direct from



Electrotype-Backing Apparatus.

the melting-pot, after which the backing is cooled by an air blast.

Producing Illustrations—1,179,749.

Arthur L. Ormay has assigned to the Hill Publishing Company, of New York, a patent on an inexpensive process for producing illustrations having only two grades of shading, such as a solid black and a pattern shading. For instance, to produce the general effect of the drawing of Fig. 1, a negative of a line-drawing is produced as in Fig.

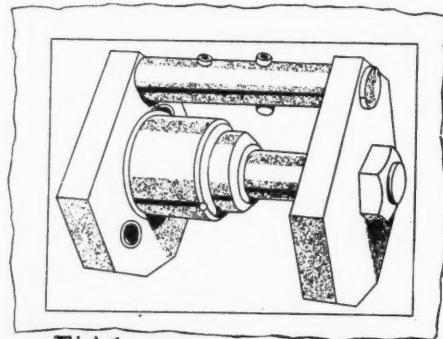


Fig. 1



Fig. 2

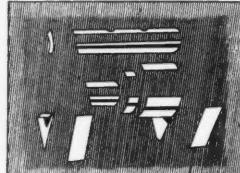


Fig. 3

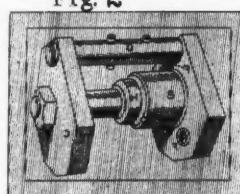


Fig. 4

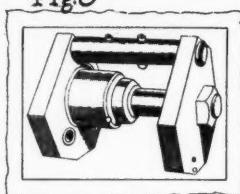


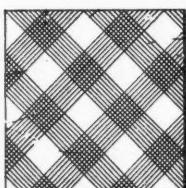
Fig. 5

Inexpensive Process for Producing Illustrations.

2. Then a copper or other plate is made from this negative and the areas which are to be shaded are gamboged on this plate, as in Fig. 3, after which a Ben Day film is rolled over the plate to produce the effect of Fig. 4, thus producing the plate from which Fig. 5 was printed.

Half-Tone Screen—1,175,445.

By ruling a plaid pattern on the screen, J. Arthur H. Hatt, of New York city, produces a photoengravers' screen

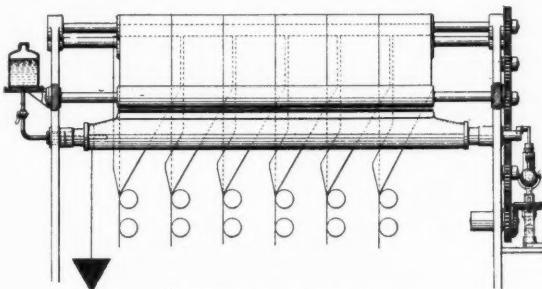


Half-Tone Screen.

having three different degrees of translucency, without having any entirely opaque parts.

Static Electricity Dissipator—1,183,337.

The static electricity is dissipated from the paper web by a moistener which is automatically moved into contact with the paper when the press is running and moved away

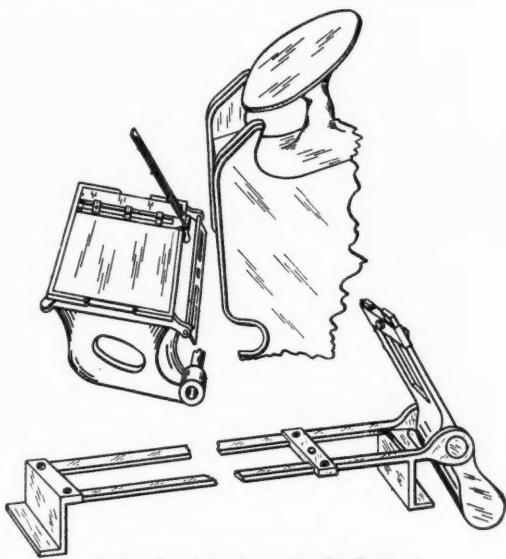


Static Electricity Dissipator.

from the paper when the press stops. Patent assigned by Howard M. Barber to C. B. Cottrell & Sons, of New York.

Perforating Attachment for Job Presses—1,175,570.

Intended to be attached to an ordinary job press without the use of tools, so that papers can be punched or per-

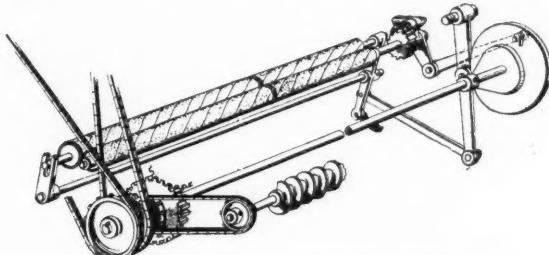


Perforating Attachment for Job Presses.

forated while they are being printed. Thomas A. Sullivan, Claremont, New Hampshire.

Bronzing Attachment for Label-Printing Machines—1,179,689.

Instead of taking the labels to a separate bronzing machine after imprinting them with sizing, Weikel and Pugh, of Baltimore, provide rollers on the printing-press

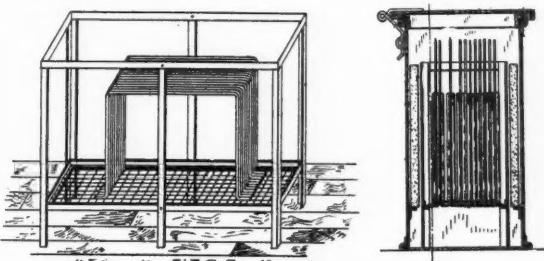


Bronzing Attachment for Label-Printing Machines.

for rubbing the bronze powder on the size-imprinted labels. They also provide for intermittently moving these rollers away and cleaning them with a brush.

Preparing Dry Matrices for Stereotyping—1,182,470.

A humidor for moistening matrices before using them as matrices. The matrices are held upright within a cas-

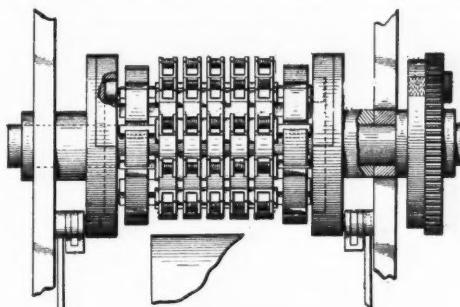


Preparing Dry Matrices for Stereotyping.

ing and a moistener is placed at each side of the matrices. John F. Frey, Indianapolis.

Numbering-Machine—1,175,559.

Has the actuating means for the various numbering-heads below the surface of the digit wheels, so that no

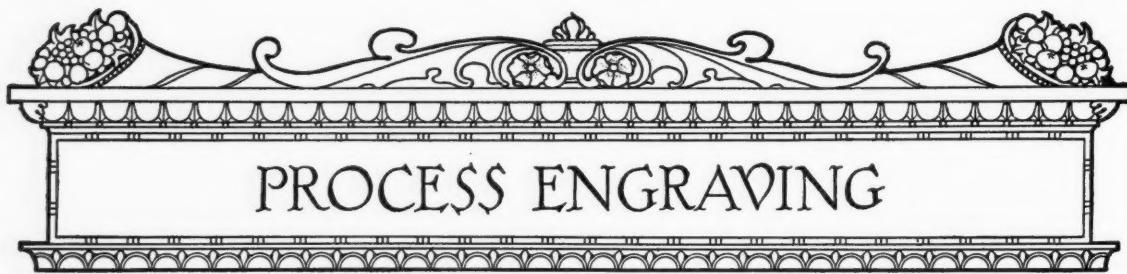


Numbering-Machine.

cutting or channeling of the inking-roller is required. J. H. Reinhart, assignor to American Bank Note Company, of New York.

Electrodepositing Copper—1,174,466.

By this process, Stephen C. Babcock, of Hamburg, New York, and Elmer W. Hagmaier, of Lackawanna, New York, claim to reduce the required time and to increase the density of the deposit. They add to the ordinary sulphate of copper bath a certain proportion of phenol sulphonic acid.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Changing a Positive to a Negative on Zinc.

A writer inquires how to change an inked albumen positive print on zinc to a negative. This query has been answered in this department, but the esteemed *Process Work* adds to the formula Bismarck brown, which is an improvement, as follows:

Make up the following solutions: Saturated solution of dragon's-blood in alcohol; saturated solution of Bismarck brown in alcohol. Have a bottle of sulphuric ether handy. Mix 10 parts of the dragon's-blood solution with 10 parts of the Bismarck brown solution and add 5 parts of ether. When the albumen print is inked up and developed, dust with fine asphalt powder. Flow this print with the above solution and whirl if you like. When it is dry, develop with a mixture of equal parts of turpentine and benzole. This removes the ink and asphalt, leaving a negative image in dragon's-blood which is a perfect acid resist.

Stripping Dry-Plate Films Without Distortion.

One of the things we processworkers have wanted to do, but failed when attempting it, was to strip and turn a dry-plate film without distortion, and now comes "X. Y. Z." in *The British Journal of Photography*, who tells of a simple method of doing it, as follows:

A useful and speedy method of stripping the film from glass plates in a dry condition is to first wash the negative thoroughly after fixing, then immerse for five minutes in a solution of potassium carbonate—18 ounces of potassium carbonate in 9 ounces of water. Remove from this solution and blot off the surplus moisture with a soft cloth, rub dry with another cloth, and then cut through the film at the top edge with a penknife. When the negative is thoroughly dry—that is, in about ten minutes—insert a needle under the film at the top corner and pull steadily, when the film will be found to leave the glass with perfect ease and certainty. This method appears to have no injurious effect on the film whatever.

Photogravure Press and Supplies.

When rotary photogravure for newspapers was introduced into this country we were obliged to depend for supplies, including the presses, ink and copper rolls, on Europe, and would have continued to do so were it not for the war. Here necessity again proved to be the mother of invention. After much experimentation, ink was made here. Then we solved the copper roll question by depositing copper shells on steel cylinders which were drawn on iron mandrels. Now The F. Wesel Manufacturing Company is building a newspaper and magazine press, invented by Charles Dausmann, who is also the inventor of the four-color rotary photogravure press that is running successfully in Brooklyn, New York. This new press will take any

width of roll, from a four to an eight column newspaper page. Among its novel features is an ink-fountain raising device, a side registering device which is used while the press is in motion, as well as a method of regulating the circumference register. The contact between the impression and printing cylinders is regulated by screws as usual, but, besides this, there is a lever that throws these cylinders out of contact in an instant in case of a break in the paper or for other reason. The inventor guarantees that the ink will be dried before the second impression, so there is no ink-drying attachment necessary with this press.

Another American-Made Emulsion.

The Ace Chemical Company, 345 East Thirty-third street, New York, announces that by the time this issue of THE INLAND PRINTER reaches its readers it will have on the market an American-made collodion emulsion equal to the best made anywhere. Color-plate makers have been almost entirely dependent on Europe for the collodion emulsion used. The war cut off the supply and brought them much inconvenience. It stimulated experimenters to search for the secrets of the foreign article. These the makers of the Ace collodion emulsion claim to have found. Their product has been tested for some months by a successful color-plate making concern, which offered a large sum for the sole rights to its use. The charge for this emulsion will be about \$7 to \$8 a quart, depending on the prices of the chemicals entering into its composition. As the cost of the chemicals decreases, the price for the emulsion will be lowered.

Equalizing Charges for Engraving.

"Photoengraver," London, England, writes: "I am very glad to get a copy of your new scale for charging engraving, as we are doing our best to get them up to a paying point here. I can not quite understand the basis for your scale. I always understood that the basic idea was that the large blocks cost less per square inch to produce than the smaller ones. I wish you would enlighten me, as I want to be quite conversant with every argument that will put us in possession of facts."

Answer.—You are quite right as to the basic idea. Cost-finding systems in photoengraving plants all over this country proved that engravers were losing money on the small engravings. The customer using only small blocks was getting his engraving done for less than cost, while the profit in the business, if there was any, came from the customer ordering large blocks. This was not justice, so it was necessary to equalize the charges to correspond with the actual costs. This the new scale does in the most equitable manner. The charge for square half-tones is as follows: 5 square inches and under, \$2; 10 square inches

are charged at the rate of 25 cents an inch; 15 square inches, 20 cents an inch; 20 square inches, 17½ cents an inch; 25 square inches, 16 cents an inch; and then from 30 square inches up the price is 15 cents an inch. As 15 cents an inch has been the standard charged by houses doing the best engraving, customers do not complain. In fact, when they find that every one is paying exactly the same price for similar work they are better satisfied than when estimating was guesswork and prices were suicidal. They find no more fault than when buying other standardized articles, like newspapers, magazines, or a glass of beer.

Enamel Formula for Zinc.

"Etcher," Buffalo, writes: "I have been reading THE INLAND PRINTER for about twenty years, and get lots of

bite you can roll it up with ink and powder if you wish, but even for newspaper cuts I have not found that necessary."

Bleaching Stained Paper White.

F. R. D., Baltimore, writes: "I have an old, out-of-print book to reproduce. The owner permits me to take the book apart, but the engravings in it, and some of the type-pages, are stained as if with iron rust, so that they will not make good negatives. Will you oblige an old reader by telling him if there is any way to take out those rust stains without injuring the printing-ink?"

Answer.—The stains in the pages of that old book are what are termed "foxed" in the auction rooms. They get that name, possibly, because they are something of the color of a red fox. What caused them you do not care to know.



"While the battle rages loud and long
And stormy winds do blow."

Photograph by R. R. Sallows, Goderich, Canada.

tips from it. You certainly do keep readers posted on what is doing in the shop. I notice that some one asks about a good enamel formula for zinc. I got one out of your paper when I was learning the trade and have used it ever since, and it is so good that I would like my brother workers to know about it. It is simple if made up just like this: I take sixteen ounces of water and stir into it eight ounces of glue. I have 350 grains of bichromate of ammonia and fifty grains of citrate of iron and ammonia ground up fine in a mortar, which I then stir into the water and glue with a glass rod, and the enamel is ready. That is all there is to it, only I filter it well before coating the zinc with it. This enamel prints quickly. I develop under running water with a wad of cotton, exactly like an inked albumen print. Drain off all the water and flow with wood alcohol to drive off the rest of the water. Burn in with gentle heat until a golden yellow or rich brown. If burned in properly the heat will not affect the zinc at all. With this enamel you can etch combination line and half-tone to any necessary depth, for it will stand any reasonable strength of etching bath. It works just as nicely as enamel on copper, giving a clean, smooth line. After the first good

How to get rid of them is the question. Get a pound of chlorate of soda and make a bath of, say, one ounce of chlorate of soda to ten ounces of pure water, distilled by preference. Use this in a porcelain tray. Let one of the pages or illustrations of the book soak in this soda water for a little while and see the stains disappear. You can use this solution double the strength mentioned without injuring the ink. When the stains are gone, transfer the paper carefully to clean water, then dry under pressure between clean, white blotters and you will have perfect copy for reproduction.

Intensifier Costs.

"Engraving Company," Cincinnati, writes: "We note what you said in the March issue of THE INLAND PRINTER about the saving made by using hydrobromic acid instead of potassium bromid in the copper and silver intensifier. Our chemical-supply house says that the hydrobromic acid would be more expensive than the bromid. Is there no other substitute?"

Answer.—Gustav R. Mayer, of Buffalo, who suggested the use of hydrobromic acid, says that the price of this

acid has gone skyward. He has been experimenting further with bromid substitutes and finds sodium bromid the cheapest of all, costing only about one-third as much as the other bromids. He suggests that solutions of copper sulphate and sodium bromid be made up separately so as to test 80 with an ordinary nitrate of silver hydrometer. To whatever quantity of the copper solution you take, mix with it one-quarter of the quantity of sodium bromid solution and you have a satisfactory "bleach." After washing and well draining the bleached negative, he recommends the following silver solution to blacken the negative:

Distilled water	32 oz.
Silver nitrate	4 oz.
Nitric acid	½ oz.
Citric acid	½ oz.

This solution, Mr. Mayer says, will make a much denser dot than a plain silver nitrate solution, and will not precipitate the insoluble silver citrate that will form if citric acid only is added to get a good black deposit.

Why Engraving Costs More in England.

British photoengravers are striving to get their prices for work up to a "paying point," as they term it. Our researches as to costs, as well as their own, have shown them that they have always been making small engravings at a loss. Our figures telling the way prices for material have risen since the beginning of the war have prompted them to get out a similar table, from which the following items are taken:

Material.	£	s.	d.	Per Cent Increase.
Copper, pound	0	2	3	86
Zinc, square foot.....	3	10	½	258
Chromic acid, pound.....	16	9	0	1,910
Potassium bromid, pound.....	1	13	0	1,700
Potassium cyanid, pound.....	3	7	0	258
Hydrochlorine, pound	2	7	6	850
Hypo, hundredweight	1	6	0	225
Iron perchlorid, hundredweight.....	1	11	6	75
Mercury bichlorid, pound.....	9	0	0	177
Caustic potash, pound.....	12	6	0	1,150
Fish glue, dozen quarts.....	4	5	2	89
Dragon's-blood, pound	10	6	0	152
Methylated spirit, gallon.....	6	0	0	112
Oak mounting-wood, square foot.....	7	0	0	65
Proving-paper, ream	1	6	0	138

Alcohol can not be had now, the Government taking all.

When one sees another worse off than himself he should pity him, and the British photoengraver is therefore entitled to our full sympathy.

The Greatest Convention of Photoengravers.

The twentieth annual convention of the International Association of Manufacturing Photoengravers, held in Philadelphia, was without doubt the greatest convention of photoengravers ever held. All previous conventions had been educational, for the business was a new one, requiring study and research. Consequently, once a year the students of the business would get together in convention to compare notes. The selling-price of their products proved the most difficult subject of study. Finally they engaged professors, versed in cost-finding, to apply scientific methods of research to the problem, and at last it was solved. So that the meeting in Philadelphia was like that of the jolly members of a graduating class in a great university who felt that their long, hard studies were over and they were now about to proudly enter the business world masters of their art.

The program of the opening session, on June 22, included addresses of welcome by Harry A. Gatchell, president of the local engravers' association, and Mrs. John M.

Keenan, chairman of the women's Reception Committee, Mayor Thomas B. Smith, and H. B. French, president of the Philadelphia Chamber of Commerce. President E. C. Miller formally opened the convention, and responses to the addresses of welcome were given by E. W. Houser for the association and F. W. Gage for the visitors. Following the responses, the business incidental to the opening of the convention, such as appointment of committees, reports of officers and reading of communications, was transacted.

That afternoon, after the reports of committees, the important papers were by W. C. Huebner, of Buffalo, who spoke on a new field for photoengravers in the assisting of the offset printer; R. B. Teachnor, Kansas City, "How to Prepare Estimates"; Charles J. Doyle, Detroit, "The Necessity of Cost-Finding"; W. A. Allen, Hartford, "The Maintenance of Quality," and William Kennedy Palmer, New York, on "The Functions and Value of Local Credit Bureaus."

The second day's program comprised: "Fair Competition at Home and Abroad," O. F. Kwiat, Canton, Ohio; "Our Relations with Labor," Charles A. Stinson, Philadelphia; "Saving the Waste," J. C. Buckbee, Minneapolis; "Complete and Equitable Co-operation," B. O. Borgerson, Chicago; "Clause Ten," Oscar Kohn, Chicago; "Reminiscences," Louis Edward Levy, Philadelphia, and "The Golden Opportunity," F. W. Gage, Battle Creek.

During the afternoon the program was: "Creating a Demand for Photoengravings by Means of Publicity," J. W. Rawsthorne, Jr., Pittsburgh; "What of the Future?" Edward Epstein, New York; "Photoengraving in the Movies," W. J. Wilkinson, New York; "Credit and Finance—How to Collect Your Money," E. W. Houser, Chicago; "Governmental Aid to Business," Federal Trade Commission; "Co-operation from the Workmen's Point of View," Matthew Woll, Chicago, and "Some Up-to-date Cost Records," George H. Benedict, Chicago.

On the last day the program included: "Within the Law," A. W. Morley, Jr., New York; "Complete Organization," Henry Petran, Milwaukee; "The College-Annual Problem," B. J. Gray, St. Louis; "Proper Remuneration for Special Service," P. T. Blogg, Baltimore, and a most valuable talk on "The Standard Scale," by Louis Flader, of Chicago. After each of the papers there was much valuable discussion, and finally came the election of officers for the coming year.

Brief Replies to a Few Questions.

Van Z., Denver: Zylol, used to dilute the ink for rotary photogravure, is a coal-tar product. It evaporates from the ink almost immediately.

J. C. D., Newark, New Jersey: Shoes should not be reproduced direct. Make the best photographs possible, and then only after most careful retouching will proper half-tones be made.

Frank H. Clark, of The Eclipse Electrotype & Engraving Company, Cleveland, Ohio, has done a distinct service to his customers in his booklet on "Half-tone Screens and Their Uses." By showing results from freak screens one understands why the cross-line screen has been so universally adopted.

"Adsmith," New York: The silverware catalogue you sent for an opinion was successful because of the fact that subjects shown therein were photographed in a special studio in the factory before the silverware was polished. High lights were artistically put in, and much air-brush work was done on the photographs before the half-tones were attempted. In other words, the work was done properly.

AN EXHIBIT OF THE TYPOGRAPHIC WORK OF ELLSWORTH GEIST

WITH JACKSON-REMLINGER PRINTING CO
PITTSBURGH - PENNSYLVANIA



MR. GEIST is a young printer who has made good. He drifted into the trade because it offered a means of livelihood, but realizing the high character of the calling, he threw his whole energy into the process of self-development. He studied the trade papers diligently and bought books which he devoured avidly, but the greatest credit he gives to the I. T. U. Course. His work is characterized by simplicity, good form and harmony. The reader is asked to note the agreement of type, border and ornament in the examples on the following seven pages. The growth and progress of the Jackson - Remlinger Printing Company is proof that such printing produces business. Mr. Geist has been a student of printing in Carnegie Institute of Technology

THE INLAND PRINTER
CHICAGO

ANNOUNCING SUMMER OPENING



KOLB BROTHERS & HULSMAN COMPANY

KOLB BROTHERS & HULSMAN COMPANY



AN ANNOUNCEMENT



KOLB BROTHERS & HULSMAN COMPANY

PITTSBURGH, PENNSYLVANIA

ANNOUNCE THEIR

ANNUAL WHITE OPENING

FOR TWO DAYS, MONDAY AND TUESDAY, MAY 15 AND 16, 1916

AND INVITE INSPECTION OF NEW MODELS

CONCERT

GIVEN BY THE FACULTY OF THE DEPARTMENT OF MUSIC
CARNEGIE INSTITUTE OF TECHNOLOGY
THEATRE OF THE SCHOOL OF APPLIED DESIGN
FRIDAY EVENING, MAY FIFTH
EIGHT THIRTY



PROGRAMME

- 1 ORGAN SOLO, Prelude "Le Deluge" *Saint Saens*
Mr. Koch
- 2 TRIO, Opus 11 *Beethoven*
(Piano, Clarinet, and 'Cello)
Allegro con brio Adagio
Messrs. O'Brien, Caputo, and Derdeyn
- 3 QUARTETTE NO. 29 *Mozart*
(Flute, Violin, Viola, and 'Cello)
Minuetto Rondo allegretto grazioso
Messrs. Saudek, Malcherek, Scalzo, and Derdeyn
- 4 TRIO, Opus 32 *Arensky*
(Piano, Violin, and 'Cello)
Elegia-adagio Scherzo-allegro molto
Messrs. Janson, Malcherek, and Derdeyn
- 5 SOLO, Variations Op. 2 *Sinding*
(For two pianos)
Messrs. Schmidt and Janson



RECITAL

GIVEN BY
THE STUDENTS OF
THE DEPARTMENT OF MUSIC
CARNEGIE INSTITUTE OF
TECHNOLOGY
IN THE
THEATRE OF THE
SCHOOL OF APPLIED DESIGN
SUNDAY EVENING
APRIL THE THIRTIETH
EIGHT O'CLOCK

Printing Prices



ANNOUNCING
SECOND SPRING OPENING

1916

LATE NOVELTIES AND
NEW PATTERNS
WEEK OF MARCH SIXTH

KOLB BROS & HULSMAN CO

950-952 PENN AVENUE
PITTSBURGH

THE SPECIAL COTILLION COMMITTEE
IS PLEASED TO INVITE YOU
TO THE
GRAND XMAS COTILLION
AT THE REQUEST OF
AND AS THE
GUEST
OF

M

INGHAM, GEIST & CANFIELD, whose business is to
plan printing that sells goods &c Number Two-
hundred fifty-four Bellefield Avenue, Pittsburgh

A. VYRDE INGHAM

ANNOUNCEMENT
WESTMORELAND COUNTRY CLUB



ON AND AFTER MAY FIRST, THE CLUB HOUSE WILL
BE OPEN AND THE STEWARD WILL BE READY TO
SERVE MEMBERS

IN ORDER THAT MEMBERS MAY FAMILIARIZE THEM-
SELVES WITH THE RULES TO BE IN FORCE FOR THE
COMING SEASON, THE HOUSE COMMITTEE ENCLOSSES
HEREWITH COPY OF SUCH RULES

WE TRUST THAT MEMBERS WILL AVAIL THEMSELVES
MORE FREQUENTLY THE COMING SUMMER OF THE
SERVICE OFFERED AT THE CLUB HOUSE, AND THERE-
BY ASSIST IN MAKING THE CLUB A SUCCESS IN EVERY
POSSIBLE WAY

MEMBERS MAY USE GOLF LINKS, WINTER RULES,
HOWEVER, TO PREVAIL UNTIL FURTHER NOTICE

Shakespeare's Comedy of
Two Gentlemen of Verona

*as it will be presented by the School of Applied Design
 Carnegie Institute of Technology, on Friday evening,
 the twenty-eighth of April, at 8:30 o'clock*

Cast

<i>Valentine</i>	Milton D. Brown	<i>Silvia,</i>	Esther R. Fromme
<i>Proteus</i>	C. Fredrick Steen	<i>The Duke of Milan,</i>	Arleigh B. VWilliamson
<i>Speed, servant to Valentine,</i>	VWilliam Price	<i>Eglamour,</i>	Frederic McConnell
<i>Julia,</i>	Alicia Guthrie	<i>First Outlaw,</i>	Norwood Engle
<i>Lucetta,</i>	Elizabeth Duffy	<i>Second Outlaw,</i>	Harold D. Barnes
<i>Antonio, father of Proteus,</i>	Frederic McConnell	<i>Third Outlaw,</i>	Howard R. Patterton
<i>Panthino,</i>	Clinton B. Tooley	<i>The Host,</i>	VVWilliam O. Strauer
<i>Launce, servant to Proteus,</i>	VWilliam F. Mulligan	<i>Ursula,</i>	Marguerite Bollinger
<i>Thurio,</i>	Hubbard Kirkpatrick	<i>First Servant,</i>	Mary Ricards
		<i>Second Servant,</i>	Florence Little
		<i>A Singer,</i>	James Bruckner

Scenes

ACT I

*Scene 1, Verona, a public place.
 Scene 2, Julia's Room.
 Scene 3, Antonio's House.
 Scene 4, Julia's Room.
 Scene 5, A public place.*

ACT II

*Scene 1, Milan, the Duke's house.
 Scene 2, Milan, a street.
 Scene 3, Verona, Julia's Room.*

ACT III

*Scene 1, The Duke's house.
 ACT IV
 Scene 1, Edge of the forest, Mantua.
 Scene 2, Milan, Silvia's Garden.*

ACT V

*Scene 1, Milan, a street.
 Scene 2, The Duke's Palace.
 Scene 3, Edge of the forest.
 Scene 4, Another part of the forest.*



The production is under the stage management of Mr. Chas. Meredith, and is a revival of the one made under the direction of Mr. Donald Robertson, April 23, 1914. *The Scenery by J. VWoodman Thompson.*



BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

The Correct Placing of Groups on the Page.

One of the most difficult problems with which the compositor is confronted in his work on display printing, particularly in the composition of cover-designs and title-pages, is to determine the correct positions in which to place the groups of type-matter on the page. These positions are determined to best advantage by invoking the laws of proportion and balance, with consideration, also, to the necessity for pleasing margins.

These laws of proportion and balance, principles of design, have long been in use by artists and designers, but, until very recent years, were understood by very few printers, the application of art principles to typography not being generally recognized. Thanks to the I. T. U. Course and to the trade journals, compositors more generally see that application now, and typography in general, displaywork in particular, has undergone quite a change—and that change for the better—after a long period of mediocrity.

The law of proportion is: "The small part shall be to the large part as the large part is to the whole."

Applied to the simplest problem of proportion which can confront the compositor, it means that if we divide a page into two panels, the small panel shall be to the large panel as the large panel is to the whole page.

Mathematically, this proposition works out on the basis of three is to five as five is to eight. To prove this proportion approximately correct, near enough so for all practical purposes, we take the fraction which represents the proportion of the small panel to the large one, three-fifths, and the fraction which represents the proportion of the large one to the whole page, five-eighths, and multiply them by the numbers which will give a common divisor. Three-fifths times eight equals twenty-four-fortieths, and five-eighths times five equals twenty-five-fortieths, quite approximately the same thing.

We therefore divide our page into eight equal parts and give five of these parts to one panel and three to the other (Fig. 1, No. 3).

This gives us, mathematically, and without any question of personal taste, which is all too often of questionable

merit, the point at which to make the most pleasing division of the page. We do not advocate that the compositor figure this proportion to a nicety on every job he is called upon to handle, unless, perchance, he is one of those whom an understanding of the law fails to endow with the ability to "see" good proportion. A knowledge of the requirements for proportion, or pleasing variation, should aid materially in the development of good taste, which is quite a different thing from personal taste.

This division of the page gives us what is known as the center of balance. If a single line of type is to be placed on that page, it should be in the position represented by the dividing-line between those two panels on the three-to-five ratio of proportion. In such position the line divides the white space of the page into pleasing parts, and we say it is well whited-out (Fig. 2).

Balance considered, the three-part panel should be

at the top, so that the line will be above center, for in typographical design, as in all design, one must give consideration to all the laws in combination if his work is to be right.

If two groups are to be placed on the page, we place them in such positions that the center of balance between the two coincides with the center of balance of the page, which is, as stated, on this line which divides the page into two panels on the ratio of three to five. The position for the groups is ascertained by drawing a line from the center of one group to the center of the other and dividing the line at such point as will give to each group a part in inverse ratio to the size of the group. The point at which the line is so divided must be at the center of balance of the page (Fig. 2).

But the rules alone can carry us no farther, and for the rest we must depend upon good taste, influenced by a knowledge of what constitutes pleasing margins. While the center of balance necessarily remains the same, with that center as a fulcrum the two groups may be balanced in a number of different positions. As on the ordinary see-saw, two lads may maintain balance by moving toward the fulcrum, the center of balance, or toward the ends of

A MASTER TYPOGRAPHER PRESENTS HIS IDEA OF GOOD PRINTING

"I send herewith another lot of small work, all of it simply composed in the good old Caslon. The more I study typography, the more I believe that far too much of that of the present day is of the 'ginger-bread' variety. The purpose of all type arrangement is to form as perfect a medium as possible for the transmission of thoughts from one mind to another; but I am afraid this fact is lost sight of very often by the typographer in his efforts to make type do 'stunts' for which typography is not at all suited. To my mind, nothing excels the old-style faces, simply arranged and well spaced, with all due attention given to good paper and to good presswork."

H. W. LEGETT.

the board, the distance moved in each instance being in inverse ratio to their weight, so in balancing two groups on a page they may be shifted so that margins will be pleasing and not present too great a variation.

The correct positions, therefore, depend largely upon the width of those groups. If, on a cover-design, for example, the upper group is a wide one, and the side margins necessarily narrow, the group must be placed closer to the border or the edge of the sheet at the top than if the group is a narrow one, and in order to maintain balance the lower group will naturally have to be placed nearer the border or the edge of the sheet at the bottom. The same groups may be balanced perfectly on pages of different depth, but if pleasing margins are maintained, the deeper the page the farther the groups will be from the center of balance. This idea can also be illustrated by the see-saw.

Two boys can maintain balance on a see-saw in a shed which permits the use of a ten-foot board only, whereas, if they move to larger quarters, they can see-saw on a longer board. The length of the board is of no consequence.

The groups should, therefore, be placed in positions where good balance and pleasing margins are combined. Generally speaking, the larger margin should be at the top of an upper group, but the variation should not be so great as to cause an appearance of crowding at the sides. The rule of proportion can be invoked here, too, and the top margin made of five parts to three parts, or equivalent units of space, for the side margins. In some cases, probably in the majority of practical cases, this position will have to be shifted slightly in order to place the lower group in a position where its margins will be pleasing; but, ordinarily, in well-balanced designs, the upper group is considerably larger than the lower group and the latter may be moved quite a space without making necessary a movement of the upper group, which will noticeably affect the margins. As on the see-saw, again, the one-hundred-

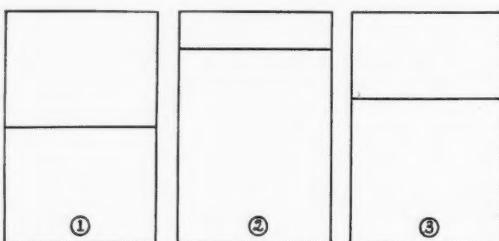


FIG. 1.

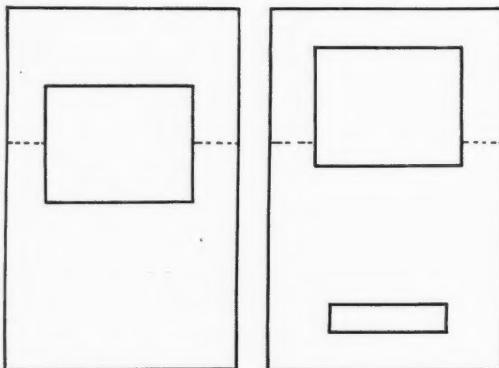


FIG. 2.



Hanger by Gatchel & Manning, Philadelphia.

eighty-pound man must move but a short space to offset a greater movement on the part of a seventy-five-pound boy.

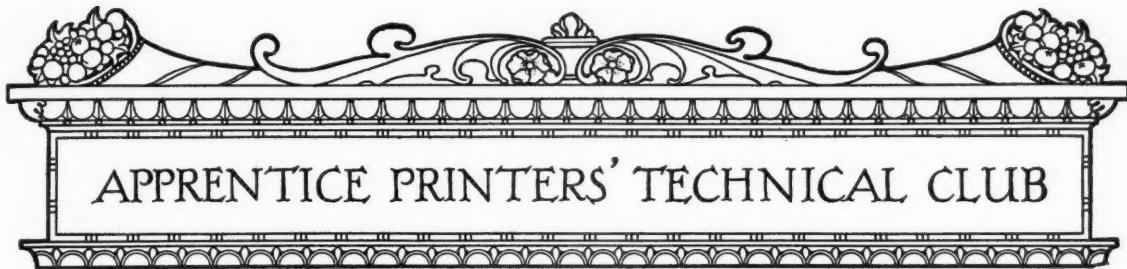
We have all seen designs in which a group appeared to crowd the border above or below, as the case might be, and we have said that the group was too close. In a good many cases, however, we should have qualified the statement by the addition of "considering the large amount of space between the ends of the lines making up that group and the borders at the sides." It is, therefore, largely a relative matter, and the crowding is due more to the great variation in top or bottom marginal spaces and those at the sides than to the space itself. If such groups were wider, and the side marginal spaces reduced accordingly, the effect of crowding would not be so apparent, or would disappear altogether.

On pages of text-matter where the margins are necessarily small they can not be laid out on the three-to-five basis of proportion, for to do so would make the three-part margin too small. The same thing is true in marginal spaces between groups of type and the surrounding border. In such cases the marginal spaces should be made about equal. In designs where the groups are narrow, and the marginal spaces proportionately wider, the three-to-five basis of apportionment may be followed.

A thing to avoid rigidly in the disposition of groups on a page is an effect of crowding, which is generally caused by too great a variation—or lack of proportion—in the marginal spaces.

In our next issue, under the head of an article entitled "Crowding," this phase of the subject, as well as others pertaining to the title, will be dealt with and illustrations made to show the ill effect caused by too great a variation in marginal spaces.

To do our work well, or to be careless in doing it, are as much different as working hard is from being idle.—*Ischomachus*.



BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Suggestions for the Use of Italic.

One of our apprentice readers has written, "Why don't you give us an article on the use of italic?" We hasten to acquiesce.

The italic style of letter is said to have been designed after the handwriting of Petrarch, an Italian poet of the

of the lines of the slanting italic and the upright roman capitals is very unattractive from an artistic standpoint.

Italic is now primarily a vehicle for emphasis and distinction, which are gained through the variation afforded by setting the words on which emphasis or distinction is desired in italic in text otherwise set in roman. The same



Over thirty-three years of service to its readers, combining constructive and uplifting work in its chosen field, have made *The Inland Printer* by far the most potent factor in the trade. Its thousands of interested readers are influenced monthly and safely guided not only by its reading pages, but by its advertising pages also.



Over thirty-three years of service to readers, combining constructive and uplifting work in its chosen field, have made *The Inland Printer* by far the most potent factor in the trade. Its thousands of interested readers are influenced monthly and safely guided not only by its reading pages, but by its advertising pages also. You might try it on your sales problems.

FIG. 1.—An example which illustrates the emphasis given words set in italic in a page of roman. The same effect is gained by reversing the order. (See Fig. 2.)

fourteenth century, and was designed and first used by Aldus Manutius, a celebrated Italian printer, in the fifteenth century. It came into use because of a desire for a letter which could be more easily and rapidly executed than could the roman. At first only the lower-case italic was made, it being used in connection with roman capitals. It is occasionally so used to-day when typographers wish to impart a historical, Italian atmosphere to such designs as can be appropriately so treated. Such occasions are rare indeed and the average compositor can not afford to experiment with the style, for the variance in direction

FIG. 2.—Here the text is in italic, and the words set in roman stand out. The emphasis in both cases is due to contrast, not to any peculiar characteristics of the type.

end is gained by putting a word, or words, in roman in text set in italic (Figs. 1 and 2).

Early in its use, however, in the sixteenth century particularly, it was an approved letter for book texts. It is now seldom used for that purpose, for the reason that roman lower-case is more readable and more attractive in mass as well. It may be used with good effect for the preface of a book and is permissible for the composition of extracts. In the eighteenth century authors made free use of the italic, not only for the purpose of emphasis, but to enforce fine distinctions in subject-matter.

To-day such a free use of italic constitutes, in effect, an affront to the intelligence of the reader, and is regarded as an exhibition of bad taste on the part of the writer. The compositor should use it for emphasis only when there is an absolute need for distinction in the text. An excess of italic spots and disfigures the page, confuses the eye,

genus is specified by the first word and the species by the second, the generic and specific name together comprising the scientific name of the animal or plant, as *Salmo irideus*. The names of stars or constellations in astronomical matter are set in italic, but in medical matter terms are ordinarily set in roman.

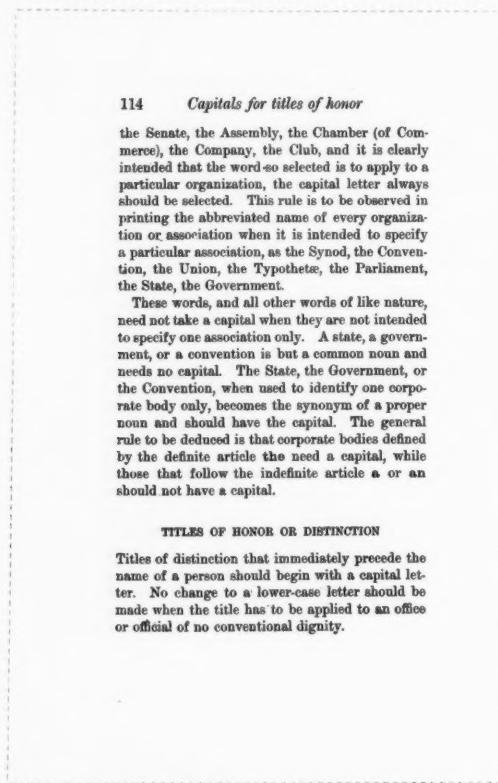


FIG. 3.—Illustrating use of italic for the running-heads of a book, the text of which is set in roman. From "Correct Composition," by De Vinne.

and, by being used so frequently, really defeats the purpose it was intended to serve, for to emphasize too many points weakens the force of that emphasis.

Unfamiliar foreign words should be set in italic, but if frequently repeated in the text, should be set in roman. Familiar foreign words, particularly those which have been incorporated in the English language and which appear in an approved English dictionary, are now preferably set in roman. Examples of these are *post mortem*, *ante bellum*,

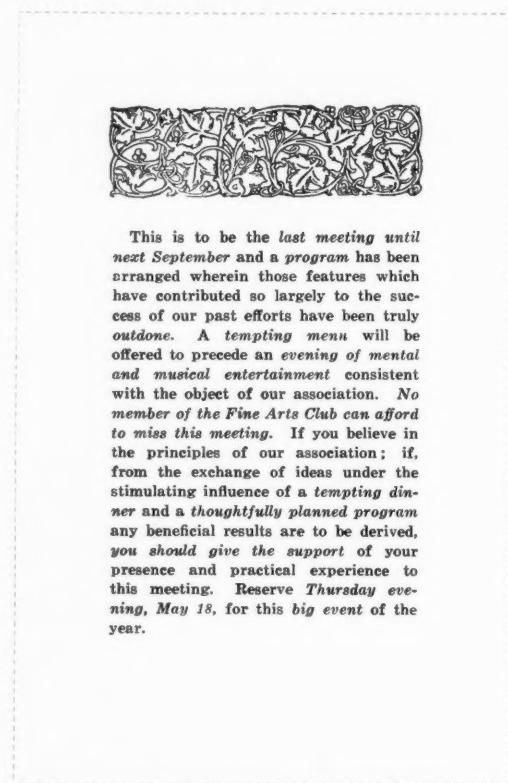


FIG. 4.—The disagreeable, spotty effect caused by emphasizing too many words is here illustrated. Italic is used merely for emphasis and not in accordance with any rules for the correct use thereof.

When such terms are set in italic and enclosed in parentheses, roman instead of italic parentheses should be used, for it is the term in which distinction is desirable, and not in the points.

Italic is also properly used in giving credit in text to another book, the name of the cited work being italicized; but the author's name, if given, should be set in roman. When credit is given at the end of a quotation, it should be in italic.

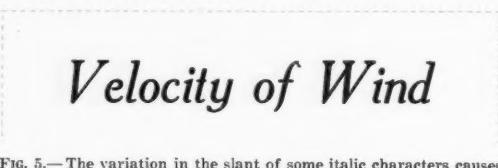


FIG. 5.—The variation in the slant of some italic characters causes difficulty in spacing. (See Fig. 6.)

alma mater, *bona fide*, *vice versa*, *finis*, *pro tem.*, *versus*, and scores of others commonly used. Authors should not demand that such words be italicized, and if the style is left to the printer he should govern himself accordingly.

In text-books, treatises, etc., on botany, zoölogy and geology, the first letter of a name made up of two words should be a capital, each word being set in italic. The

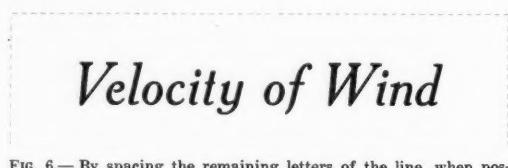


FIG. 6.—By spacing the remaining letters of the line, when possible or permissible, an improvement results.

When the names of papers or magazines, or other serials, appear as part of the text, some authorities specify that italic should be used, whereas others argue that roman, quoted, is proper. The office style should prevail, if there is one, or the author's, if he is insistent; but, in the absence of either, the compositor should not be discharged for doing the one or the other. Newspapers ordinarily do not italicize

cize the names of other papers, when the name appears as part of the text, but magazines do to a great extent. The newspaper style is governed by expediency in the more rapid composition of the matter, the use of italic for such a distinction being preferable.

In addition, italic is frequently used in the composition of a running commentary bracketed in the text, but comments set in roman and enclosed in brackets scarcely need greater distinction. In date-lines and side notes, italic should be avoided when upright figures are used, because of the disagreeable contrast between the slanting italic and

are troublesome to cut and cast. Printers dislike them mainly because much ingenuity is required in composition to prevent the kerns overriding each other and breaking off. Many a job has been spoiled to a degree, due to the breaking off of an extending kern somewhere in the course of the run on the press. Owing to the slant of some of the letters — particularly the capitals V and W in the older styles — an unsightly gap appears between those letters and the first lower-case letter which follows in each instance. When the nature of the work will permit of letter-spacing the remaining letters of the word or line,

TRUST BROTHERS PRINTING CO.

Pittsburgh's
EMBOSSING — *Leading Commercial* — ENGRAVING
Printers

TELEPHONES
BELL-GRANT 1353-R
P. & A. FITT. 4361



66 Robert Street
PITTSBURGH, PA.

FIG. 7.—In this letter-head the use of italic serves to relieve the monotony of so many capitals, besides giving a distinction to the words set therein.

the upright roman. Then, too, when the italic lines are not surrounded by lines set in roman, particularly when exposed in side-notes, there is danger of the kerns breaking off and spoiling the work. Italic is often used, and properly, for the composition of running-heads, subheads, and for other headings. This use, of course, is not arbitrary, but depends upon the decision of those who control the work. Roman capitals are also properly used, and even roman lower-case when its size is sufficient to present the necessary distinction from the text, though it is not the best form. When lower-case is used for running-heads, it should be larger than the type used for text.

Some authorities on the subject insist that the names of ships, boats, etc., should be set in italic, whereas others argue that such names should be set in roman, and not quoted. The latter appears to be the better style, for there is really no need for so distinguishing them, any more than the names of towns or individuals. In the interest of appearance, the best practice is to avoid the too frequent use of italic in text-matter set in roman.

Poems and books of poetry are quite frequently set in italic, and properly, too, because of the decorative effect which is attained in the use of the graceful italic letter-forms.

Such use, however, is better for short poems and small books, for it would not be so satisfactory in large works comprising a great number of pages. When a poem is quoted in the text of a book set in roman, it is sometimes set in italic and in other cases in roman. This is largely a matter of taste, however, and can not justifiably be made arbitrary.

Italic is also used for the names of plaintiff and defendant in the citation of legal causes, and, in resolutions, for the word *Resolved*. The use of italic in the latter case, however, is largely a conventional one and is not governed by principle.

Italic types, particularly the earlier forms, are not ordinarily liked by printers and typefounders. They are in disfavor with the latter because of the fact that they

so as to equalize the space between letters, the ill effect can be overcome, but this is not always possible.

Sometimes, too, the troublesome letter can be mortised, as well as the letter which follows, so that the two can be placed more closely together. This can not be done, however, when the lower-case letter is one with a high ascender. In some fonts, too, the slant is irregular in the different letters, which fact causes a rather unsatisfactory effect, disliked by many compositors but admired by others who are ambitious for old-style bookish effects.

In manuscript, one line drawn beneath a word or sentence is an indication that it is to be set in italic.

In commercial job printing no rules govern the use of italic except those principles of design, harmony, etc., which govern all typography.

A suggestion of grace is produced in the use of the lighter-toned varieties, and it is consequently the logical selection where a graceful, dainty effect is desirable. On printing designed to appeal to women and on printing used to exploit articles of a refined, dainty nature, no other typeface is so appropriate. It is not improperly used otherwise, good taste and adherence to the laws of design and principles of display considered.

Just as it gives emphasis to a word here or there in text-matter set in roman, in commercial printing a distinction is given words which are set in italic. It furnishes an admirable means for bringing out a word in the body of an advertisement, or circular, when a display line is undesirable and when the compositor does not wish to break up the contour or tone of the group for the admission of a line of display.

In business cards, letter-heads and other commercial display items it often serves the double purpose of emphasis in certain lines and, also, breaks up the monotony of designs otherwise set in roman capitals, or roman capitals and lower-case, an element of decoration being introduced in the use of the decorative italic letter. The reproductions on this page illustrate the combined advantages of the italic in this connection as expressed above.

LXXXV SONNETS

BY

William Wordsworth

Houghton Mifflin Company
Boston & New York

THE COMPLEAT

ANGLER

*Or, The Contemplative Man's**Recreation*

BEING A DISCOURSE OF

FISH AND FISHING

NOT UNWORTHY THE PERUSAL

OF MOST ANGLERS



The Riverside Press

1909

Examples of the typography of Bruce Rogers, Boston, Massachusetts, from an exhibit of his work recently held at the Public Library of Newark, New Jersey.
Originally printed on white antique stock, the effect was much more pleasing than in the reproductions here shown.



SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat; not rolled.

THE KINGSBURY PRESS, West Hoboken, New Jersey.—The calendar for June is very pleasing, with but one exception — the initial.

G. O. KINDELBERGER, Warwood, West Virginia.—While not extraordinary, your typography is quite satisfactory, presswork as well.

DAVID SILVE, New York city.—The announcement for The Warp Loome Company is decidedly "classy" and, in our opinion, well worthy of first place in any competition.

WHITTIER STATE SCHOOL, Whittier, California.—For the character of the work, and judged by the standards of its class, "The Journal of Delinquency" was very well handled. Presswork could be improved.

JOHN KOTYSBAR, Cleveland, Ohio.—While rather too decorative, your business cards are very good. We believe equally effective work could be done by simpler means, and at less expense.

J. F. WIDMAN & SONS, McGregor, Iowa.—Your catalog of blank-books, loose-leaf systems and supplies is satisfactorily handled for this kind of work, although, of course, it could have been made more artistic — at greater expense.

HUGO C. KOTTKE, Louisville, Kentucky.—The Young business card is nicely arranged, although Cheltenham Old Style and Cheltenham Old Style italic do not harmonize with Copperplate Gothic. Your letter-head is exceptionally unusual and pleasing.

STEBBINS-EBY PRESS, Fresno, California.—We can not suggest improvements worth while in your printing, for it is of a very high order. We hope, however, you will not take us from your list for this reason, as we want to see more of it.

W. S. HURLY, Granville, North Dakota.—The *Herald* letter-head is nicely designed, but would be improved if roman capitals were used where italic capitals are and if the rules were of one-point thickness instead of hairline, the latter being too weak to harmonize with the type used for the design.

JENNINGS PRINTING COMPANY, Sapulpa, Oklahoma.—The high-school annual, "Sayonara," is very satisfactory indeed, much above the average in quality for such publications. The advertisements, as well as the text-pages, are well composed, and presswork throughout is excellent.

THE MERCHANTS PRESS, Atlanta, Georgia.—While a little bizarre, due to colors used, your letter-head is sure to "strike home" and impress many as being exceptionally good. It

does possess considerable force — and merit as well — especially from the advertising viewpoint.

THE STERLING PRINTING COMPANY, Fremont, Ohio.—The samples of letter-heads sent us are very effective in their neat simplicity — nothing more could be expected as far as design is concerned. In one or two instances the headings are printed too near the top of the sheet — most noticeable in the one for the Metal Reversible Window Device Company — and for that reason appear overbalanced.

GEORGE S. STROTHER, Manhattan, Kansas.—All your specimens are good. Simplicity of arrangement, good display, and the use of a single series of type throughout each design are "the commendable features. The cover-page for the sheet of music entitled "Aggie Loyalty" could hardly have been handled more satisfactorily.

LOUIS A. BRAVERMAN, Boston, Massachusetts.—The distinctive character of your dignified typography, lettering and design, as evidenced in the booklets for The Hampshire Paper Company, the A. M. Collins Manufacturing Company and the Ticonderoga Pulp & Paper Company, has been commended in these columns on various occasions. We are pleased to note a maintenance of the high standard. May we see more of it?

EARL E. ARMSTRONG, Norwood, Ohio.—All your specimens show painstaking effort and a good understanding of the requirements for good printing. The Cartercar title-page is excellent in tone and design. We do not admire shaded text-letters, especially when used where so much ink must be carried that the letters "fill up." Neither do we admire the initials used in the Shakespeare booklet, an otherwise commendable piece of work.

The *Fostoria Daily Times*, Fostoria, Ohio.—The Annex menu is very good, the title-page being especially attractive. An improvement would be noted if the name of the



WEDDING SILVER

FOR weddings, sterling silver is essential. Nothing is more appropriate or more appreciated. Next to the ring itself, it dominates all other gifts. It becomes the heirloom of the family. Three points should be observed in buying silver. The weight must be substantial, the workmanship perfect, the design exclusive. These three requisites are found in the productions of the silver works of **BROWN & COMPANY**, CHESTER, INDIANA.

Harmonious lettering and illustration by Ralph T. Bishop, Edmonton, Alberta, Canada. This copy constitutes a problem in one lesson of the I. T. U. Course, of which Mr. Bishop is a student.

proprietor, forming the bottom group thereon, were raised slightly. The Knights of Columbus banquet menu is also quite pleasing, but, on the title-page, the bottom group crowds the border below too closely. The light green used as second color should have been utilized in printing rules and ornaments only, it being too weak for printing type.

The Worker, Newark, New Jersey.—The issue of your paper, commemorating the two hundred and fiftieth anniversary of Newark, is very satisfactory indeed, in fact the best we have seen. Because the border used on all the text-pages is so light in tone, it could have been printed in the same color as the type and the initials printed in a weaker color, a light, bright green for example. The effect as it is, however, is pleasing.

RAUH & ROSENTHAL, Pittsburgh, Pennsylvania.—The idea of design carried out in your line of stationery is an admirable one. The letter-head could be improved by lowering one or two points the line which appears immediately below the rule, for it appears crowded as it stands. Then, too, the gray is a trifle too weak for the orange, and it should, therefore, be strengthened, or the orange weakened. Rules and ornaments should in no case appear to stand out more prominently than the type.

DAVID STEURMAN, Brooklyn, New York.—Most of your specimens are very good indeed, particularly the stationery for the Kopper Kettle Gift Shop, the Mountaineer program and your personal package-label, although press-work on the latter is not satisfactory. Pabst Old-style does not harmonize in shape or design with extended Copperplate Gothic, and such combinations should be avoided. The type is too large in The Warp Loom Company announcement, being altogether out of proportion to the margins and the heading.

EMERSON BARKER, Danville, Indiana.—Your letter-head is nicely composed, but when so small a part of the design was to be printed in the second color you should have selected something stronger than the rather weak green. On the blotter, "With the Compliments," etc., the cut is placed too far to the right and serves to overbalance the design. The white space is not nicely distributed on the cover-design for the Bay View Study Club. With so much space between the lines, they should not be permitted to crowd the border at the sides so closely.

W. STRALEY, Hico, Texas.—"The Rock," your high-school annual, represents commendable effort, the composition being quite satisfactory. Judged by standards of perfection, or as near so as presswork is done, the printing is by no means good, but, considering that it is the work of an apprentice of one year, it rep-

PERANIAN LITERARY SOCIETY of FINDLAY COLLEGE



DICKENS PROGRAM

OCTOBER the EIGHTEENTH
MCMXV

PART ONE

SPECIAL FEATURE	- - - - -	DOCTOR FOX
MANDOLIN SOLO	- - - - -	ETHEL FOX
DISCUSSION—WHY DICKENS STILL LIVES	- - - - -	OSCAR LOCKE
PAPER—DICKEN'S CHARACTERS	- - - - -	HELENA PLATT

PART TWO

A DICKEN'S PLAY

"Stormy Scenes in the Varden Household"

Those Who Take Part

GABRIEL VARDEN	- - - - -	William Carroll
MRS. VARDEN	- - - - -	Bernice Kiefer
DOLLY VARDEN	- - - - -	Eva Brubaker
MIGGS	- - - - -	Maude Wenger
EDWARD CHESTER	- - - - -	Homer Shade
JOE WILLET	- - - - -	M. D. Kidwell
SMALL BOY	- - - - -	James Guyer

The three scenes represented take place in the back parlor of Gabriel Varden's house in the suburbs of Clerkenwell. Scenes I and II occur the same day. Considerable time elapses before the action of Scene III.

MUSIC	- - - - -	PERANIAN LADIES' GLEE CLUB
[a]	Lady of Dreams Daniels	
[b]	Little Orphant Annie (Riley)	Thomas

Ye Doerty Printery

Program in colonial style, appropriate to the nature of the entertainment.
By LaFayette Doerty, Findlay, Ohio.

resents commendable effort. The distribution of ink was not kept uniform on all forms and there is considerable evidence of "picking," due to the ink being too stiff. Some reducing compound should have been used to eliminate that trouble.

THE BAIRD PRINTING COMPANY, of Chicago, recently held a banquet in which employer and employees got together for a social good time and at which each of those present received a handsome brochure, on the pages of which were

Waterproof wrap-stuff and case-lining
for far-seeing shippers

Safepack Paper Mills
Brockton Massachusetts

A F SCHENKELBERGER
PRESIDENT

Business card without punctuation-points. The firm using it insists none are necessary for clarity. Do our readers agree?

mounted photographs of the office, various parts of the plant and a view of the banquet-table with all participants seated. This represents an admirable spirit, and one which in ninety-nine cases out of a hundred is evidenced in a higher quality of output, due to the interest in the work because of the spirit of comradeship engendered. The Baird people do advertising composition.

EMIL J. ULLRICH, New York city.—You are justified in feeling proud of the fast time made in the production of the Dinner Menu for the Hanover Club, which is a decidedly artistic piece of printing. The format is delightful and a better selection of stock could hardly have been made. We would prefer to see the three groups on the cover-page brought together into one, the cut of the chef placed at the top, the type immediately beneath and the monogram below, the combined group to be printed in the center of the page horizontally and three or four picas above center perpendicularly.

WALTER DEVANTIER, Detroit, Michigan.—The greater part of your specimens are of a very good grade. The Reed Bros. & Company "Easter Opening" card is overdisplayed, and on the Olin Drug Store card, "For Your Convenience," the color is too weak for the signature. Then, too, we would prefer a larger line at the top in order to avoid the panel, which does not agree in shape with the line enclosed. The variation in marginal space at top and sides is entirely too great, and the colons used in an effort to fill the blank space at either end of the type-line do not adequately serve that purpose, and are unsightly. Avoid this. The same can be said for the leaders ineffectually used to fill out short lines at the ends of paragraphs.

SAFEPACK PAPER MILLS, Brockton, Massachusetts.—Your printed items are simple, dignified and highly satisfactory in every way. They are characterized by the absolute omission of all punctuation-points, which fact would probably cause the majority of proofreaders, especially the old-timers, to tear their hair. The reasons given for so doing are reasonable to a degree. Your very interesting business card is reproduced. For the edification of our readers we will quote from your letter: "You will note that we are cranks on punctuation. We justify the omission of all points in our letter-head on the ground that no points are necessary to make everything on the sheet perfectly clear. We get the effect of, say, a fine, beautiful horse in a very light harness, without blinders and without unnecessary straps, etc., in contrast with the same horse rigged out in a heavy harness. Without the points the letter-head looks slick and clean like the Moreland Press letter-head which you illustrated in the April, 1916, issue."

W. S. SCHUCK, Denton, Montana.— You need make no apology for the appearance of your letter-head, even though your town has only 350 inhabitants. Typographically, it is very pleasing, and would be decidedly so if the group, "Printers — Denton, Montana," were raised to within a pica of the main display line, and if the line, "Denton, Montana," were two points closer to the rules above. Further improvement would result if the two outside groups were drawn toward the center, to within a pica of the group referred to above. The colors used are not pleasing, especially the weak orange in which the type is printed.

If these lines were printed in black, the border only being printed in color, quite an improvement would be apparent.

J. FOREST TUCKER, New Philadelphia, Ohio.— Faults in your clever typography are of a minor nature. For consistent, neat and effective typography, none do better work than you.

The one minor fault we note particularly is the crowding of lines which are set in capitals. Take, for example, the two address-lines on the West End Garage letter-head: A one-point lead between these lines would make a marked improvement in their appearance. The same fault is apparent in the second and third lines on the title-page of the Masonic booklet — an admirable piece of work, otherwise. The space between the second and third lines should be equal to that between the third and fourth lines. Look over your specimens carefully and you will find other instances. Watch out for this in future; it is about the only "blot on your 'scutcheon."

C. W. MCCOMAS, Yukon, Oklahoma.— The *Sun* letter-head is not a good one. In the first place, too large a portion of the design is printed in orange. Warm colors should be used sparingly. The twelve-point rule, printed in orange, is the most prominent item in the design. You probably did this to give prominence to the words, "Printing with Individuality," and it surely does this, but to the detriment of the most important line — the firm-name. Why both "Artistic Printing" and "Printing with Individuality"? Why, also, the omission of the address? We will reproduce the heading, and with it a suggested change in our next issue. The other arrangement in which the orange band runs the width of the page is better. A simple design, such as your envelope corner-card, is best.

Residence and Private Press: 39 PRIMROSE AVENUE Telephone QUEEN 1614

HARRY W. LEGGETT

Designer, Letterer, Typographer & Consulting Printer

CLERK-IN-CHARGE OF PRINTING WITH THE
DEPARTMENT OF THE INTERIOR

Ottawa, Canada

Government Office: STEPHEN BUILDING, QUEEN STREET Telephone QUEEN 7285

Admirable business card by Harry W. Leggett, Ottawa, Ontario.

MORRIS REISS PRESS, New York city.— You are doing an excellent grade of work. The inside pages of the program booklet for the Central Park Riding Academy are handled much better than the average for this class of work. As a rule, the advertisements in such souvenir programs are set in such a variety

as printed in red, the booklet being covered with yellow stock. The appearance is bizarre and cheap. Your own business card is very pleasing.

SENSEMAN PRINTING COMPANY, Camden, New Jersey.— Your new letter-head and envelope are quite pleasing, though an improvement

would be made in the former if a six-point slug were inserted between the main display line and the rule above, for, as it stands, the design is a little top-heavy. We would also prefer to see the street and city address-lines in the center, close to and a part of the main display group, but this is largely a matter of personal taste. Owing to the fact that the type is of the Monotone variety, a single rule would harmonize better than the double rules. Double rules harmonize with types between the light and heavy elements, of which there is a decided variation. When you print more of them, make the changes we suggest and we are sure you will be pleased.

BIGSBY BROTHERS, Los Angeles, California.— All right, if you don't want us to compliment you, we will not. The red used in printing the rules on all your stationery is a little too strong and stands out beyond the gray. The addition of some yellow would help materially, as it has a purplish hue, too, which is not pleasing. The letter-head design occupies somewhat too much space on the sheet and hardly enough is left for writing the letters. If you had used the smaller cut on the letter-head which you used on the envelope, the same idea of design could have been carried out in smaller space. The parallel rules between the lines on the business card attract too much attention — a single rule would have served adequately as a cut-off and would not have been so conspicuous. Type-sizes are too

No. 39 Primrose Avenue

Telephone Queen 1614 or 7285

HARRY WRIGHT LEGGETT

Designer, Letterer, Typographer & Consulting Printer

Clerk in Charge of Printing with the
Department of the Interior
of Canada



OTTAWA

Originally printed on white antique parchment, this bookish heading was very pleasing. By Harry W. Leggett, Ottawa, Ontario.

large throughout, with the exception of the firm-name on the Heine Auto Repair Shop business card. It appears congested, and is not especially readable.

HOWARD HANKINS, Richmond, Virginia.—We commend the simplicity of arrangement which characterizes the work of the boys of the Orphanage under your direction. There are some faults, however, on which correction is essential. Condensed text type and extended Copperplate Gothic are frequently used in the same design, in violation of the principle of shape harmony. In addition to being condensed in shape, the first named is of a highly decorative, artistic style, whereas the latter, besides being extended, is a crude, angular, severe block-letter. The two styles have absolutely nothing in common, and should, therefore, not be used in combination. The bill-head for the Guardian Publishing Company is neatly arranged, but the type-sizes are too large throughout. The estimate-blank is much more satisfactory, but the green is too weak in comparison to the red, which stands out entirely too prominently. The package-labels represent the best work.

BAIRD PRINTING COMPANY, Chicago, Illinois.—All your resetting of the Phi Gamma Delta title-page are better than the original. Of your rearrangements it is hard to make a choice, but that choice is for the one set in the smaller sizes of Bookman. The upper group in this one, as well as the other set in Bookman, is of rather poor contour, the lines being of too nearly equal length. Then, too, no design is right in which the bottom group is wider than the upper group. In both these designs, particularly the one set in the larger sizes of Bookman, the upper groups

heading is not at all consistent in quality with your other specimens. The Oriental Rugs folder is excellent. In some of your work you print the weaker lines in the weaker colors, printing the bold types in the stronger colors. This presents too great a contrast for pleasing, artistic effect and the order should be reversed. We do not admire the italic block initial with the upright block-letters on the cover for Ring Roller Reducers. It appears to throw the entire design out of gear.

ANDREW GROVES, Cleveland, Ohio.—The samples of your work sent us are of an exceptionally good grade, especially the cover-design, herewith reproduced. In printing the space between the rules of the border in bright blue on dark-green stock, you attained an unusual and highly pleasing effect. Green can be printed on blue and blue on green when a black outline separates the color of the ink from that of the stock. You have used your talent in hand-lettering to excellent advantage on the cover-design for the Brotherhood of Railroad Trainmen report; the title-page of the same book is an admirable piece of typographic work. Come again.

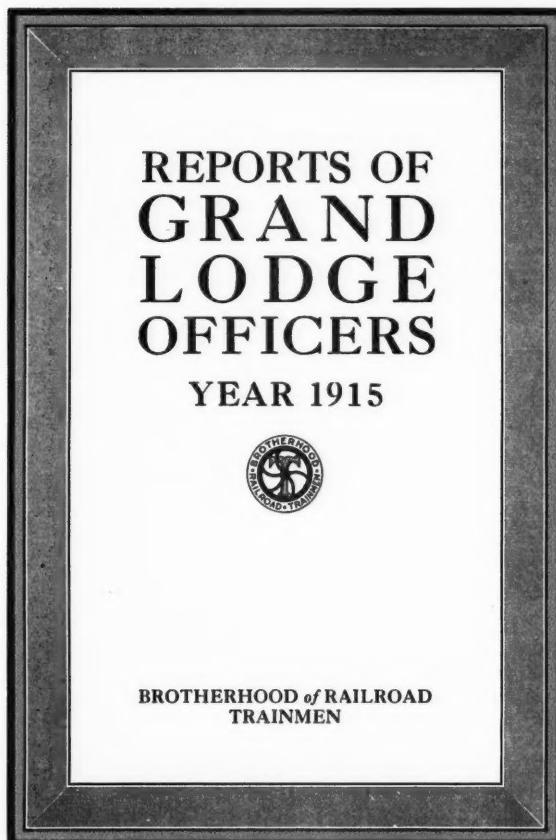
R. E. ST. CLAIR, Anna, Illinois.—All your specimens are good, but subject to improvement through slight changes. On the A. W. Walter letter-head the address, set in a light-face, extended style of letter, strikes a discordant note with the condensed Engravers Old English line above, due to the difference in shape and tone. The same type does not appear so displeasing in other parts of the design, because it is smaller and farther removed from the lines set in text. The Circuit Court heading is printed very much too low on the sheet. You pulled off quite a stunt in printing the hand-bills on wall paper. For the benefit of our readers, who might want to borrow the idea, we will state the copy runs thus: "We are tearing the paper off the walls to make room for the crowds at the Crescent to see the Broadway Feature to-night. Prices 5¢ and 10¢." The Preparedness blotter, while effective in appearance, is not pleasing in a typographical way, due to the fact that the line run diagonally across the blotter, and printed in red, made impossible a nice distribution of white space. A design can not be made attractive when large gaps of white space appear in parts when not balanced by like amounts elsewhere. While this design

nary run of such work, and the excellence of the workmanship, it constitutes quite a valuable advertising vehicle for your house.

H. H. HUNT, San Francisco, California.—You do an exceptionally neat grade of work, characterized by simple, forceful arrangements of harmonious and pleasing type-faces. In some of your specimens, initials are too black for the type used in combination. These would have been better had it been possible to print the designs in two colors so that the stronger items could have been printed in the weaker colors. Because of the almost universal practice and propriety of setting the remainder of a word which is started with an initial letter in capitals, and because text capitals are illegible, it is not a good plan to begin matter set in text type with an initial letter. Then, too, missal initials do not harmonize in any way with angular Copperplate Gothic types. You have used this combination in one or two instances. The title-page for the trapshooters' program is crowded and smaller type should have been used for the subordinate matter. Small type with "breathing-room" is more legible than large type when crowded, and the appearance is more pleasing as well. The folders, "Modesty and How to Use It" and "Announcing Opening of New Quarters," are decidedly pleasing. The letter-head for the Lumbermen's Printing

Company is quite a novelty. For the benefit of our readers we will say that a plate was printed over the entire sheet in a buff tint representing the cross-section of a piece of lumber, the grain being admirably suggested.

MCNITZKY PRINTING COMPANY, Denton, Texas.—We are pleased to note quite an improvement in your typography, basing our judgment on a comparison of your last consignment of specimens with the previous one. The letter-heads, especially, are very neat, although in the one for your firm the two lines immediately below the main display line could have been set smaller. Then, this main display line crowds the top line too closely, thus overbalancing the design at the top. If four points of space were added above the line a great improvement would be noted. Now, contrast two of your program title-pages: The one for the Philharmony Society is strong in the point wherein that one for the Old English Songs recital is weak—proportion. While the lines in the former are so grouped as to break up the white space



Cover by Andrew Groves, Cleveland, Ohio. Read review on this page, which tells of an unusual and effective color combination.

is very crowded in places, it is quite open in other portions of the design.

LORING LANE PRINTING COMPANY, LTD., Battle Creek, Michigan.—Your letter-head is decidedly interesting, and is reproduced herewith. To enlighten our readers further, we will state that the lettering was in red on a decorative background printed in black, then embossed. Because of its striking variance to the ordinary



80 MAIN STREET WEST
BATTLE CREEK, MICHIGAN

Printed in black and red and embossed, this design proved very effective on the stationery items of the firm using it, and by whom it was executed.

THE INLAND PRINTER

in pleasing proportion and the groups themselves are in very good proportion, the latter is out of proportion, because the lines are spread over the page with approximately uniform space between all. Model future work of this character after the first named design. Lower groups should be smaller than upper groups if good balance is to be maintained. The lower group in the Lessie Lindsey program title-page is too large and the design appears bottom-heavy. Do not use old-style roman capitals, such as Cheltenham, in combination with Copperplate Gothic, a commercial block-letter. They do not harmonize.

V. R. RUDY, Coffeyville, Kansas.—The annual for the local high school, "The Purple C," is well executed, typography especially being of a very good grade. The cover-design was made up of an outside and an inside panel, the latter placed toward the upper left-hand corner of the former, and inside the smaller panel a text capital "C" was printed in purple. The rules were printed in gold, and, yellow stock being used, an altogether pleasing effect was the result. While there is not as much contrast between solids and high lights as we like to see in half-tone work, the presswork is wholly commendable. The motto-card, "Even the man whose life is an open book occasionally likes to paste a couple of pages together," is poorly composed. There is not only too much space between words, which could have been overcome by letter-spacing with copper or pasteboard thin spaces, but the signature crowds the border too closely at the bottom, considering the large amount of marginal space at the sides thereof. Because of the fact that the last line of the motto is a short line, the signature could easily have been raised a few points.

Monroe County Democrat, Sparta, Wisconsin.—The blotters are all effectively displayed and well printed, the selection of colors being commendable throughout. Century Expanded is a rather condensed letter, being slightly narrower than regular proportions, and does not make a very agreeable combination with Engravers Bold, or with Litho Roman, though noticeable to a less degree in the case of the latter. In view of the other commendable features, however, these slight faults are not of much consequence. We do not admire the border used on the title-page of the "Echo Meetings" folder, it being too decorative for such use. Used with few lines of type of comparatively large size, and subordinated by that type to a certain degree, the border in question can be used to good advantage. The cover-design of the "Home Study Club" program would be improved if the lines of type were reduced one size throughout. Because of the large amount of blank space in the lower

half of the panel, there is evident an effect of congestion in the upper half, and, with more white space here, it would appear less crowded.

LECL PARKER, Chattanooga, Tennessee.—Slight changes would bring about decided improvements in the appearance of the greater part of your specimens, though they are quite pleasing as they stand. The red you have used is rather too dark, probably due, in part, to

moments the disk and rollers can be thoroughly washed, the red put on and distributed. Then the form can be placed in the press and work begun thereon with better results. On your letter-head there should be at least six points more of space between the border-band at the top and the type-group; and an improvement would be noted if the words, "Pleasing Printing," were set in Cheltenham,

as well as the address-line, leaving but the name of the concern in text. Your business card is overbalanced at the bottom—in other words, it is bottom-heavy. By raising the main display line and setting the words "Pleasing Printing" in one line of small type immediately beneath—and by setting the word "Chattanooga" in the lower right-hand corner to balance the street address and the telephone number in the lower left-hand corner—a great improvement would result, although the proportionally large cut in the upper left-hand corner would still overbalance the design on the left, inasmuch as there is nothing in the upper right-hand corner.

E. C. KREWSON, Elmwood, Nebraska.—In arrangement the specimens you have sent us are quite pleasing, but in the selection of type-faces you have exhibited rather poor taste in one or two instances. Take, for example, the note-head for Ashlar Chapter. On it you have used a very narrow, or condensed, text-letter and an extra-extended block-letter, the two faces having nothing in common in shape, tone or general design. On the programs, the numbers on the program and the names of the participants are set in too large sizes of type and are not easily readable, due to the effect of congestion produced. It is also advisable in pro-

gram work to make a distinction between the subject of a number and the name of the party presenting it. The program itself should be less prominent than the heading, so that the latter will stand out. We would suggest that you follow the style illustrated by those programs shown in the insert of this issue, the work of Mr. Ellsworth Geist, of Pittsburgh, Pennsylvania. The green is a trifle strong on the envelope corner-card for the Evergreen Stock Farm, but the design has been very appropriately handled.

CHARLES A. NICHOLLS, Denver, Colorado, a delegate to the twenty-seventh convention of the pressmen's union, carried with him the card reproduced on this page, which was in all probability the most striking in evidence there. It was cut out in form to indicate a cylinder press, as shown in our reproduction—the card being mounted on a black background for the making of the plate. Note how admirably the union's seal fits into the space indicating the end of the cylinder.

Hand-lettered catalogue-cover design by Ralph T. Bishop, a printer of Edmonton, Alberta.

the fact that the disk of the press was not thoroughly cleaned from the previous run and some of the black or blue, then used, became mixed with the red. It is a good plan to run a little yellow or white on the press before red is put on, for any specks of dark color show easily thereon and can be quickly removed. After the yellow or white is run for a few



Delegate's card, cut out in the form of a cylinder press, by Charles A. Nicholls, Denver, Colorado. It is here shown mounted on a black cardboard background.



THE WORD AND THE PRINTER

BY PAUL G. SMITH.

What the advertiser says; the words he uses to say it; the form in which he presents what he has to say; the illustrations he uses; and the style in which the printer expresses the ideas, are the subject-matters for this department.

Getting It Read by Arousing Attention and Curiosity at the Start.

"Fire me," said a progressive salesman to the manager, "I'm costing the house too much"—

This is what appeared on the first page, which is here-with reproduced, of a folder recently distributed by the Walton & Spencer Company, of Chicago.

Stop and consider, for a moment, what an ideal start this is for an advertisement. It has all the elements of a good heading—attention-arresting, curiosity-arousing and brevity.

Think of the effect of a man walking into the boss's office and asking pointblank to be fired, because he is costing the house too much. Wouldn't he be certain to get immediate attention? He would not be put off with the usual "come in later and talk it over," or "can't listen to your story now, I'm too busy; see me tomorrow." No, he would be asked at once to explain himself, and an explanation would naturally follow.

So it is with the folder in question, it gets attention at once, it is not put aside, or thrown into the waste-basket, and it stimulates a desire to know what follows.

And what follows is the frank, convincing and interesting plea of a salesman for printed matter to do the preliminary and introductory work in the selling scheme of an organization.

The following few paragraphs, quoted from other pages of the folder, will illustrate the fact that the Walton & Spencer Company knows how to write good advertising, and that it actually wants to educate the business man to the true value of good advertising.

"What do you mean?" asked the boss, a puzzled expression on his face.

"I mean just this," firmly replied the salesman, with a look of confidence in his eye:

"I'm spending so much of my time explaining to pros-

pective customers who I am, who my house is, what our goods are and why they are worth buying, that I don't have much time left for selling.

"You know that a salesman rarely closes with a new prospect on his first call—the standing of his house must be established and the worth of his goods must be proved before he can do business. I find a lot of people," he continued, "who never heard of our products. I am introducing our firm to buyers when I should be selling those buyers our goods. I am giving an explanatory talk where I ought to be giving a sales talk. I am developing acquaintances instead of consummating sales; I am merely educating prospects—not selling them.

"I am drawing a salesman's pay but am not doing a salesman's work, nor getting a salesman's results. My salary is not too large for a salesman, but it is too large for an 'introducer'; therefore I am a money-loser for the house. Introductory work is a very necessary part in the general scheme of selling, but it can not and should not be done in person—it is too slow and expensive."

The manager appreciated that his goods and his house were not as thoroughly known to the trade as they might be, but he had not thought of it in this way.

"Well, what is the answer?" he asked.

"Do all this preliminary work for me by means of effective advertising literature before I reach the prospect," the salesman suggested. "Send out folders, broadsides, booklets—and keep on sending them out. Have them entertainingly written, attractively illustrated, and carefully printed.

"It can be done a hundred times quicker, cheaper and better than I or any other individual salesman ever can hope to do it. It will increase the efficiency of our entire sales department because salesmen can then dispense with generalities and get right down to the business of selling."

"Fire Me"

—said a progressive salesman to the Manager, "I'm costing the House too much"—



A good example of an "attention-getting" and "curiosity-arousing" start.

THE INLAND PRINTER

Three other pages of the folder, reproduced herewith, are inserts tipped on, showing excellent colored examples of offset printing. There is another page headed "A Message to the Man Who Fooths the Bills," the text of which tells of the advantages in using offset printing and of the Walton & Spencer Company's facilities and ability to do the work well. The last page shows the trade-mark.

The return post-card enclosed with the folder offers one of the offset-process inserts to the man who fills in his name, his firm's name and his title. The Walton & Spencer Company has already compiled a valuable soliciting-list

way of coöperation and service. We print Mr. Tronnes' idea herewith, knowing that it will be interesting to many of his contemporaries and perhaps give them an idea or suggestion for improving their own service.

"The impressions which the public in general get of a manufacturer and his product are, to a great extent, obtained through the kind of advertisements, letters and literature which that manufacturer circulates amongst them.

"It is logical, therefore, to assume that in competitive lines the manufacturer who has the most attractive and



In full colors and "life size," these three inserts were used in the folder to show the advantages of offset printing.

from this source, besides getting several requests for figures on jobs to be printed in the near future.

When opened flat the folder measures 13 by 36 inches; folded three times it makes eight pages, each 9 by 13 inches. It is printed in red, green and black inks on light-gray stock. The text is set in large Caslon, generously spaced and leaded, which makes a very pleasing and easy-to-read effect.

Competition Demands Keener Sales Literature— How the Printer Can Help.

At a recent meeting of the Ad-Sell League, of Indiana, an advertising exhibit was shown. The display of The R. & S. Printing Service Corporation created considerable favorable comment. On the opposite page we reproduce part of its exhibit, and from this you can get an idea of why it was considered one of the best showings.

O. E. Tronnes, secretary of this firm, has given us his idea of what is expected from the printer of to-day in the

convincing sales literature, together with a product as good or better than that of his competitors, will get his full share of the business and very likely a little more besides.

"That prospects are influenced either favorably or unfavorably, according as the literature is attractive or unattractive, can be demonstrated by answering several advertisements of competitive manufacturers. The catalogues and follow-up matter that are shabby, poorly written and poorly printed will have little or no influence on you. They will give you the impression that the manufacturer is untidy and that his factory produces a product which is inferior. On the other hand, you will incline favorably toward those manufacturers whose literature is well gotten up, well written and neatly printed, and you will very likely make your purchase from the manufacturer who tells you of his product in the most attractive and convincing way possible.

"The ordinary run of printed matter has become commonplace and has consequently lost much of its effectiveness. More elaborate printing is not essentially necessary. But, to be truly effective, every manufacturer should try to have his literature different from that of his competitors. It should be given a different treatment. It should possess individuality and originality; but not affected cleverness. It should be plainly good; the sales talk must be right; the plan and design carefully worked out, and the printing clean and neat.

"The modern printer should be able and willing to discuss the manufacturer's problems with him. He should be able and willing to assist him in designing and planning his catalogue, his direct-by-mail advertising and other matter.

NEARLY every business man, large and small, has some individual experience each day, that, if he only knew it, would make a good message, one worth printing and sending out. He needs some one to tell him. The diplomatic printer can do it.—"The Ambassador."

"DIRECT-BY-MAIL" ADVERTISING

Catalogs - Booklets - Folders - Circulars - House Organs - Form Letters etc. The most effective and most economical form of Advertising for nearly every business. It builds up prestige - establishes trade names - and begets confidence. It gets new dealers - livens up inactive ones - and keeps those you have keyed up to the highest selling pitch. It sells goods.

Properly planned, designed, written and printed it is attention-getting - interest-arousing - and sales-compelling. Its persistent use, according to the right plan, means more business - more sales - more profits.

Are you using this tremendous force - this powerful "puller for profits?" Direct Advertising is our Specialty - Getting Results *For You* Our Hobby.

The R & S Printing Service Corporation

312 Jefferson Blk.
Phone: BELL 2150

South Bend, Ind.

At a recent meeting of the Ad-Sell League, of Indiana, an advertising exhibit was shown. The above exhibit of The R. & S. Printing Service Corporation created considerable favorable comment and was acknowledged one of the best exhibits shown.

He should be able to suggest ideas, to develop them and carry them clear through to the finished product. By so doing, the printer will find it easier to sell his services. He will build up greater prestige and make bigger profits.

paign intended to promote a more extensive use of circulars, mailing-cards, folders, booklets, catalogues, house-organs, and other forms of direct-by-mail advertising.

It is counting on every printer to follow up its efforts

SYSTEM for DECEMBER—ADVERTISING SECTION



NUMBER

SYSTEM for DECEMBER—ADVERTISING SECTION

THE PRINTER

How His Product Builds Business Direct by Mail

THESE are printer's in your town who can help increase your sales. The letterheads, circulars, folders, booklets and catalogues you print for you will carry the message about your goods direct to the people you want to sell. This is the first essential in any successful advertising, to reach the people that buy. Direct Advertising is the best. And Direct Advertising to produce performs this service in a direct and certain manner.

Who are the people you want to sell to? Most buyers of products that cost any money are particular as to whom they buy from. They want their purchases limited to certain definite and restricted classes of our total business or civil population—such as by incomes, by age, ratings, by trades, by professions, by sex, other qualifications, etc. These are the people you want to sell to—your permanent business address. Data regarding them can be collected in accurate statistics and used in your advertising. All this information is available by Mail. Given this vital information about your market—who knows your products are—you have the basis you need for more scientific and more successful advertising. Your mailing list should be one of the chief assets of your business. It should enable you to keep in touch with your customers, to tell your complete story unhampered by space restrictions; and to eliminate the expense of advertising only in the hands of those, you actually have a chance to sell.

But you must make the same careful, persistent effort in your Direct Advertising that you do in other departments of your business. You must plan your printing a year or more ahead of time. You must make definite yearly ap-

This double-page advertisement was published in the March number of "System." It will be read by more than 120,000 business men, all buyers of printing. And it is the first in a series of similar advertisements which we shall publish during the six months prior to Christmas. We have received three thousand replies from

practitioners in response to our bulletins on Direct-Mail Advertising. Now we have extended our campaign in the interest of the printing. Will you co-operate, sir? Will you read and acknowledge receipt of this folder? Then, you may begin your advertising campaign immediately.

ONE
Practical for it. And you must read out your mailing pieces at regular intervals. We are paper manufacturers and we know from our own advertising experience that you must do these things to advertise successfully Direct by Mail.

Many business men are overlooking printing, the medium first at hand for increasing the sale of their products. They do not realize the importance of Direct Advertising. They do not know how to use it. And they do not know how to get the most out of it. It is for this reason that we are conducting a cooperative campaign to make the trade understand Direct Advertising and to teach them how to use it to the greatest advantage. We are in partnership with him in this educational campaign. We are sending him our bulletins on Direct Advertising, and booklets for the printer, to give him the best selling arguments for his printing.

Now we are going to advertise to you. This announcement is the first of a series we shall publish during 1916. We have many new and astonishing facts about Direct Advertising that we have never told before. In the space allotted space of our disposal we shall give you all of these facts we can. But to get the complete story you must write for our bulletins. Each member of our staff has a bulletin on Direct Advertising. Write for them. They are a great aid to service to you. Let us know where you write what particular kinds of Direct Advertising you are interested in. We will send you the bulletins and send all available literature on that subject as fast as we can.

Write us today and as long as the balance of the edition lasts we will mail you also our latest printer's booklet. *Reasons Why for Direct-by-Mail Advertising*. This booklet will be interesting, informative and helpful to you. Write on your business letterhead to the Paper Makers' Advertising Club, Box 2828, Boston, Mass.

MEMBER PAPER MAKERS' ADVERTISING CLUB
 Advertisers Paper Mills Knowledge Brothers, Inc.
 American Writing Paper Co. Necanal & Paper Company
 Bell & Howell Co. North & West Paper Co.
 Crocker-McElvain Company Strathmore Paper Company
 Dill & Collins Company Ticonderoga Pulp & Paper Co.
 Hammerville Paper Company S. D. Warren & Company
 Hampshire Paper Company Geo. W. Whealwright Paper Co.



PAPER MAKERS' ADVERTISING CLUB

Box 2828, BOSTON, MASS.

The two inside pages of the folder, showing the first advertisement (two pages) in the campaign of the Paper Makers' Advertising Club.

Once obtaining a client and rendering him true service, he will stand a better chance of holding his business in spite of price-cutting competitors.

"And now, in conclusion, the printer's service department must not be a mere myth of words. It must be an actuality—a man or group of men who understand the principles and practice of modern merchandising and advertising who will go right down into the manufacturer's problems and coöperate with him in their solution. The results will be good for both the manufacturer and the printer.

"It is along these lines of true service that The R. & S. Printing Service Corporation is operating, and we have found that it pays."

A Sincere Effort to Help the Printer—By Advertising.

While the effort the Paper Makers' Advertising Club is putting forth to encourage more and better printing is not altogether an unselfish one, it certainly deserves the coöperation the organization asks for from printers.

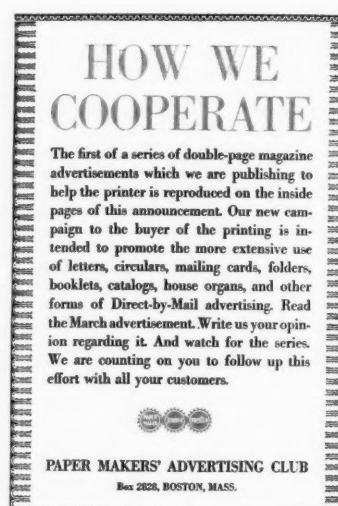
The first of this year, with a two-page advertisement (reproduced herewith) in *System*, the club launched an extensive cam-

with all of his customers, and the printer who does not do this is certainly overlooking a big opportunity for getting more business.

Write and ask the Paper Makers' Advertising Club when and where its advertisements will appear. It will be very glad to give you this, and other helpful information. Keep posted on what it is doing, study each of its advertisements carefully, and then formulate a campaign of your own to follow up its efforts. With its copy as a guide you will be in a better position than ever to present arguments and suggestions that will go a long way toward influencing more business your way.

THERE are any number of printers who can, from a mechanical standpoint, do high-class work, but to-day you need something more than that — you need a clear and definite knowledge of the other man's selling problems.

Above all, don't go out and claim to be able to give your client this advertising service until you are really equipped. It is like betting all you have on a pair of deuces — you may get by — but the chances are against you. — *B. F. Corday, in "The Ambassador."*



The first page of a folder announcing the campaign being carried on by the Paper Makers' Advertising Club for promoting a more extensive use of direct-by-mail advertising.



BY BERNARD DANIELS.

Help and Be Helped.

One of the big advantages of the standardizing of the cost system is that printers can make comparisons of their detailed costs with their fellows and all receive benefit in the study of means for increasing efficiency and profit. Cost consists of the proportion that units of output bear to the total cost of production, hence production records are as vital a part of the cost system as money and time records.

The United Typothetae and Franklin Clubs of America, with headquarters at Chicago, is now gathering and collating production records in the bindery in order to establish accurate average costs per unit of bindery production. You can help the organization by sending in data regarding your records of special classes of work, operations and individuals.

It will take you only a few minutes to copy these and send them in, and it will help you as well as others, for you will receive in return the reports of the committee in charge of the work.

Look up your bindery records and send them at once. Not only the record-breaking high ones, but also the ordinary and low ones.

Comparative Basic Cost of Typesetting.

Those of our readers who are interested in getting down to brass tacks and figuring out the basic cost of different operations will be greatly interested in the work of Henry Huntly Taylor, who as a student in the Graduate School of Business of Harvard University has made some very careful experiments as to the cost of setting type as a basis for his graduation thesis. The pamphlet containing his account of the work has been published by the university and is well worthy of study. We would like to give it entire if space would permit, but it would be misleading to give parts of it, as the figures shown contain some surprises.

It is found that by all three methods — hand, linotype and monotype — the cost of the proving and proofreading greatly exceeded the cost of making the corrections — that is, the office corrections. This suggests a study of efficiency in the proofroom. The total matter set in each experiment was about 1,400 lines, and the number of lines affected by corrections was about one in seven. The matter was plain, non-technical stuff.

Beginning with the basic investment required to produce that amount of matter by each of the three methods, Mr. Taylor has scientifically figured out the fixed charges, operating charges, maintenance expense, labor cost, etc., and then applied them to the actual setting of the type in eight, ten and twelve point, leaded and solid, by each method — a total of eighteen experiments. In his experiments Mr. Taylor was assisted by the University Press, Cambridge; George H. Ellis Company, of Boston, and the Riverside Press, of Cambridge, who did the actual typesetting and secured accurate time records of each part of the opera-

tion. To the man who has only theorized on the subject, this pamphlet will bring some surprises.

Copies can be obtained from the School of Business Administration of Harvard University at 50 cents each.

Estimates versus Prices.

If there is one thing beyond all others in which the average smaller employing printer errs, it is in the idea he gets of the difference between estimating and price-making. Only yesterday, in talking with a young fellow who is by natural ability and thorough craftsmanship destined to become a leader in his business, the same old idea was brought forward that an estimate was a fixed price for the job, and that having made an estimate of the cost of the work the printer must quote accordingly and stand for any loss that might occur through differences in copy or the whims of the buyer.

The "estimate" is a careful calculation of the probable cost of producing the work under the conditions in your plant or under average conditions, as understood from the specifications furnished and the copy as shown. Should either the copy or the specifications change, the estimate has no value. This should be firmly impressed on the buyer when any quotation is made.

Again, when properly prepared the estimate is only a calculation of the cost and, therefore, only a guide or a warning, as the case may be, as to what price to make or whether to take or refuse the job if the price is fixed by market conditions or the buyer's dictum.

Estimates must be made in accord with known conditions to avoid loss and disaster. Where conditions as to copy and specifications are not definitely known, there can not possibly be a correct estimate. Bear this in mind when asked to figure on "something like sample," or "about as last year." Certain facts concerning production may be classified and averaged and a very close approximation to correct cost estimated, but always remember that in such cases it is partly a guess so long as there is one unknown condition, and should be given as approximate.

Prices, on the other hand, are made by exercising judgment as to the amount of profit that it is advisable to add to the estimated or real cost under prevailing market conditions and the particular circumstances surrounding the particular job. The amount added for profit should always be sufficient to warrant continuance in business, and under some conditions should be really liberal, although it may occasionally be advisable to sell on a very narrow margin of profit. But there can be no warrant for selling below cost.

This last phrase may need some explanation, perhaps, so let it be understood that by "cost" we mean the average cost for the year and not the exceptional cost that may be away up or down for the last month, owing to special conditions.

Insist upon sufficient information to enable you to make your estimates really exact, and cultivate the necessary courage to demand a reasonable profit as a part of the prices you may make based on those estimates.

A Misleading Little Job.

A Pennsylvania printer asks regarding the cost of hand folding and the wages usually paid girls for this work. This is a difficult question to answer at this time, when wages in all lines are going up, but we can say that for a long time it has been the custom to pay girls doing folding at the rate of from 10 to 15 cents a thousand folds, according to the number of folds and the quality and size of the work. In most plants it has been so averaged that the girls can make from \$6 to \$9 a week, according to their skill.

He also asks for a figure on a folder, as follows: "Please give price for 10,000 folders, 10 pages, each 3 1/4 by 5 1/4 inches, folded; printed one up, work and turn, and cut before folding. The circular measures 16 1/2 by 5 1/4 inches when opened flat."

Here is the way we figure it, after having examined the sample and found that it was set in six-point type and in five different languages, two pages to each language:

Composition and make-up, 28 hours, at \$1.20.....	\$ 33.60
Lock-up for press, 1/2 hour, at \$1.20.....	.60
Stock, 2 1/2 reams M. F. Book, at \$7.35 per 100 pounds, \$3.68 per ream.....	9.20
Overs and waste, 5 per cent.....	.45
Handling stock, 10 per cent.....	.95
Make-ready, 1 form, 1 hour, at \$1.....	1.00
Press run, 10,000 impressions, 11 hours, at \$1.....	11.00
Ink, 3/4 pound, at \$1.....	.75
Cutting stock before and after printing, 1/4 hour, at \$1.....	.75
Folding (hand), 3 folds, at 75 cents per 1,000.....	7.50
Packing and delivery.....	1.00
Total cost	\$ 57.80
Add for profit, 25 per cent.....	14.45
Sell for	\$ 72.25

This price is not a high one, as it is based on the average cost in the smaller cities and not as if the job were done in Chicago or some other big center. It is possible that it is too low, for we have not allowed any too liberally for the foreign languages, taking it for granted that good typewritten or reprint copy was furnished.

What Are You Worth?

Here is a question that every printer, young or old, in the large plant or the small, should ask himself periodically. Not a careless judgment that he is worth as much or more than so-and-so, but a careful and honest consideration of his value to the business.

Many printers have been in the habit of "taking what is left," under the false impression that as the profit is all theirs it is foolish to pay themselves a salary, especially as it is sometimes inconvenient in times of temporary shortage of cash.

This is absolutely wrong. You are worth just as much to the business as you would have to pay another to do the real work that you do in the office and plant, and neither more nor less. Now, sit down in some place where you are not likely to be disturbed and think out just how much that is. Do not allow anything for "front," nor because you are the "boss," but just the right pay for the actual services that you render the business.

Having considered how much of a compositor or pressman you would have to hire to take your place, or how much bookkeeper or salesman, or the kind of clerk, figure out the salary you would be willing to pay for the service. Do not be liberal nor stingy, only fair.

Now, put yourself down on the pay-roll for that exact amount and pay yourself when you pay the others. If your business is larger and you are doing the work that you would have to employ a manager to do if accident should remove you temporarily or permanently from the business, make the salary according to that amount. But be sure it is fixed and really paid on each successive pay-day.

Think it an odd idea to pay yourself? You are entitled to it, but that is not all. When you do not draw a salary there is no charge made against the business for it, and it does not become an item in the cost account as it should to be distributed against every productive unit of time sold to your customers. Consequently you pay yourself. When the pay-roll contains your name your customers pay you. Do you see the difference?

How much are you worth to your business? You alone can determine that question, but you are worth more than any man in your employ so long as you take a real, live, active interest in its affairs and devote your time to it. If your best-paid employee receives, say, \$25 a week, you are surely worth \$30, if your plant is a small one. A fairly safe guide for plants of moderate size is to say that you are worth twenty per cent more than your best-paid employee.

The profits? That is another question. The salary has nothing to do with them unless you fail to include it in the costs, and then you either get no salary and some profits if you are lucky, or possibly no profits and a small salary.

Interesting to Some Country Printers.

Here is an Ohio printer asking for an estimate on a job that will appeal to every printer who happens to be located in a Fair town. He says: "We would like an estimate on 500 copies of 16 pages and 20 pages with 4 pages cover, of a premium-list in black ink. Trimmed size, 4 1/8 by 9 inches. About half the pages are advertisements, and the lists and rules are set in 8-point French Old Style by hand. Our competitor made such a low price that we are sure something must be wrong." Here is the way we figure it:

	Cost, 16 and Cover.	Cost, 20 and Cover.
Composition, 2 1/4 hours per page, at \$1.20.....	\$ 54.00	\$ 64.80
Lock-up for press, 1 form, 16 pages, sheet 18 by 36 inches, 2 1/2 hours, at \$1.20.....	3.00	3.00
Cover, 2 forms of 2 pages each, 1/4 hour each..	.60	.60
4-page form60	
Stock, 11-20 ream 25 by 38, 50-pound M. F., at 5 cents	1.38	1.38
Cover, 4-20 ream 22 by 28, 90-pound, at 12 cents	2.16	2.16
Handling stock, 10 per cent.....	.36	.36
Cutting stock, 1/4 hour, at \$1.....	.25	.25
Make-ready, 1 form, 16 pages, 3 hours, at \$1.50... 1 form, 4 pages, 1 hour, at \$1.....	4.50	4.50
2 forms, 2 pages, cover, 1 hour, at \$1.....	1.00	1.00
Press run, 500 impressions, 18 by 36, at \$1.50.... 500 impressions, 9 by 18, at \$1.35.....	.75	.75
1,000 impressions, 9 by 9, at \$1.25.....	.68	
Ink	1.25	1.25
Binding, 1 16-page sheet and cover.....	.25	
1 16-page and 1 4-page and cover.....	3.50	
Delivery75	.75
Total cost	\$ 73.25	\$ 86.03
Add for profit, 25 per cent.....	18.81	21.51
Sell for	\$ 91.56	\$ 107.54

This makes for the 16-page job an average of about \$4.58 a page, counting the cover as one page for each of the four, or of \$3.82 a page counting the cover-pages as two each, as is often done to cover the extra cost of the better paper and extra composition as well as the cost of running the small form of four pages.

You will notice that the counting of the cover double makes the page price of the two jobs very nearly the same, one being \$3.82 and the other \$3.91, while counting them single makes a much greater difference.

Getting the Most out of Presses.

If the question was put individually to each reader of these columns, "Do you get all that is possible out of your small presses?" he would reply in the affirmative. Yet it would be safe to say that not over ten per cent are getting anything like what they might out of their job presses.

Here and there you may find a printer who is driving his presses for all they are worth and who thinks that he is getting maximum product, but nearly everywhere you find that the average output of these presses is considerably below one thousand for each running hour.

by using a modern proof-press and proving every form on coated paper and with hard packing after it is locked up, so that no bad letters will reach the pressroom and almost no spotting up be needed. The cost of the proof-press will be saved in less than six months on the work of three job presses.

A great deal of time is lost in the pressroom by failure of the foreman or manager to arrange that forms similar in size and character follow each other as much as possible, and where there is enough of one kind of work to give it all to one press and pressman. This means less time making changes of adjustments and more speed in handling familiar work without any objectionable driving or chasing. Only the other day we saw a pressman compelled to change color on his press three times in six hours, and each time for an entirely dissimilar job.



A FARM TRAGEDY.

Photograph by R. R. Sallows, Goderich, Canada.

A look over the pressroom records of almost any printing-plant will show that practically two-fifths of the productive time of the job presses is taken up by so-called make-ready. Stop and consider just what this item means. The placing of the form on the press, setting the guides, adjusting the fountain, setting the grippers, and *patching up the letters and lines that are too low to print well or so battered that they need extra impression*. All except the last are necessary operations, and that is an evidence of the decay of the plant.

But, you say, we can not have new type for every job, and therefore it is necessary to do some make-ready. Let us admit the first half of the proposition and say that we can not have new type for every job; but we can find the point where the amount of time spent for make-ready is worth more in actual dollars paid out than the new type will cost, and that is not nearly as far in the future as you imagine when you buy the new type. It will always be necessary to underlay a few lines of heavy-faced type to secure better inking as well as impression, but when a font becomes so worn that the individual letters need spotting, it is time to renew it. In a well-managed plant the amount of make-ready should be reduced to the minimum

Where there are a number of job presses in the plant it is well to divide them into groups of three or four, according to size, and place each group in the charge of a pressman, allowing him a number of feeders, one less than the number of presses. This gives him the opportunity to do the make-ready on the idle press and shift his feeders so that the remaining machines of his group are practically kept running full time, or nearly so. By this method it is possible to get seventy per cent of running time and about twenty-two per cent of make-ready time out of four presses with three feeders and a pressman when the shop is full of work. When the work is slack, one or two feeders are dropped and the pressman does some of the feeding. This means less production and higher cost.

We could name one shop where such an arrangement so improved the output that a contemplated increase in the number of machines was found to be unnecessary.

Some foremen and proprietors are great for increasing the speed of the machine — the number of revolutions per minute — but this is something that should be done with great caution. With a press speed of about twelve hundred an hour it is possible to get about a thousand net impressions if the sheet is not extra difficult to feed. But that

does not mean a proportional increase of output if the press is speeded up to sixteen hundred. The feeder who can put a sheet up to the guides every time the press opens up at twelve hundred may, and probably will, miss ten per cent at sixteen hundred. The only way to find out is to gradually increase the speed and watch the feeder, and not go up to the point where he begins to miss.

This brings us to another point in getting the maximum of pressroom production — and this applies to any press, large or small — and that is the manner of application of the power. When a belt and cone pulley is used, as is general in steam-power plants, the intervals between the various speeds are so great that very often it is impossible to use one speed, while the next lower one is entirely too slow. In a plant where electric power is applied by means of individual motors and rheostats it is possible to have the intervals so small that the feeder will prefer to use the one nearest to his capacity. Suppose that this means that steam intervals are three hundred apart and just beyond the feeder's ability to feed without missing, he will either miss so many that the inking will become irregular or will run at the lower speed. With a close-regulating rheostat giving intervals of one hundred, the feeder has been known to run two hundred above the slow speed and not miss and get a hundred and eighty extra impressions per hour. In that particular case the motor and installation cost \$180, and the saving in extra production amounted to 7,200 for a week of forty hours, and at the end of the year to nearly 300,000, which sold for 80 cents per thousand. They had practically cost nothing but the ink and a few cents' worth of extra current — in other words, were just money found through intelligent management.

Forms of good type, actually proved so before going to the pressroom, systematic make-ready by an expert, systematic laying out of the work so that each press gets as little change as possible, scientific speeding according to the feeder's ability, regardless of looks or counterspeeds, and reasonable amount of restraint in buying new machinery before you are sure you are getting all that is possible out of your present equipment, will show almost any printer an increase in the production of his job pressroom. The same tactics will help the cylinder-room, too, but this article was written particularly for the fellows with the little presses, because they constitute the majority of the men in the business.

"Many Men of Many Minds."

You remember the old jingle of our boyhood days, and the other saying that it "takes many kinds of people to make a world," but do you apply them in your every-day business transactions?

During a recent trip to a neighboring city we were made the confidant of several printers who had seemingly proved the truth of the first assertion by variously reading the specifications for a certain job of printing and each bidding according to his understanding of them, with the result that the prices on the job varied as much as thirty-five per cent from the highest to the lowest.

Naturally the customer accepted the lowest tender and, equally naturally, was much disappointed with the resulting job as delivered, and refused to pay the bill. "Nothing new in this," some of you are saying. But wait.

After a conference with the buyer, it was arranged that each bidder should prepare a dummy according to his reading of the specifications and accompany it with a sample of a job previously done by him and of similar quality to the one on which he was bidding, and that all the bidders and

the buyer — who, by the way, was a first-rate fellow who desired to do the right thing but believed in saving money for his firm — should meet together at luncheon and consider the bids and the result. The buyer agreed to abide by the decision of the majority if it was that he had received value for his money, and it was further agreed that the one of the party making the most serious error in misinterpreting the specifications should pay for the lunch.

The next day a party of six met at a well-known hotel, and after putting themselves outside a good meal and into a good humor proceeded to discuss the bids. The highest was taken first, and after a careful reading of the request for bids and an examination of the dummies and samples, it was unanimously decided that he was absolutely correct in his estimate and bid and that his sample was of the usual class of work turned out by his shop — the best in town. And so with the second and third. The variations, which were slight, were accounted for by the fact that less care would have been given to the work and, in one case, to the use of a slightly smaller trimmed size so as to get it out of a smaller sheet. The fourth man had figured on a lower grade of paper than was asked for and was consequently quite a little below the others.

Then the actual job delivered was taken up and dissected in connection with the letter of quotation sent the buyer. In it were two prices — one for the paper requested and one for a lower grade — and the samples submitted as the usual work of the house and its reputation on the street were fully sustained by the actual job itself. The buyer admitted having chosen the lower grade of paper because of the difference in price and the fact that he personally could not tell the difference between the two.

The samples submitted by the various printers were then laid on the table side by side and the buyer asked to pick out the one he considered the worst, and thus by again choosing the worst until only one remained to decide upon the best. The best was the one submitted by the printer with the higher price. The buyer then admitted that he had not really intended to give the job to the lower-grade printer, but had asked for estimates as a sort of guide, and the difference was so great that he felt that he could not do anything else.

After a little general discussion on the ethics of the matter, it was decided that the most serious error was that of Number Four, who quoted on a lower grade of stock without saying so in his letter, and that he must pay for the lunch. It was also unanimously decided that the buyer had received what he had paid for and more than he deserved, and that the bill should be paid in full, he actually voting against himself, and also agreeing to pay for the lunch as an extra lesson in buying wisdom.

There is a lesson in this for every printer and every buyer of printing. Unless specifications are prepared by an expert and each detail very carefully indicated, there is no doubt that every printer asked to bid will read them according to his own ideas of quality and ethics. It is not to be expected that the man who is accustomed to run all cuts with a flat make-ready and no overlays will figure to use overlays when he is trying to get a competitive order; or that the "one-kind-of-ink-for-all-jobs" man will stop to consider that the "best quality of half-tone black" in the specifications means anything.

To buyers it should convey the lesson that there are grades in printing, and that the reason is that what one man considers best — because it is the best that he is used to — may be very far from the real best for which he is looking.

Written for THE INLAND PRINTER.

MASTER MINDS OF TYPE AND PRESS.*

NO. VII.—WOOD-PULP.

BY JOHN S. RITENOUR.



UT for the discovery of wood-pulp it would not have been possible for newspapers—saying nothing of books—to multiply in numbers over the world as they have done, nor obtain such enormous circulation, nor to become so large. News-print made from this pulp has, it may be said, wholly supplanted the rag-paper product. Rags became so scarce and so high in price that, for newspaper purposes, the finding of a satisfactory substitute was a positive necessity. If this necessity had not been met there could not have been achieved the marvelous development of the newspaper industry that opened the closing quarter of the nineteenth century. Moreover, the newspaper of to-day could never have become as large as it is but for the capacity of the papermaking machine in the production of wide sheets.

The supply of rags in this country, with which to make news-print, always insufficient, became still more deficient with the expansion of press capacity stimulated by Hoe and Bullock. The displacement of rags by pulp as a material for making paper began showing signs of progress in 1855. As early as 1751 Mr. Guetyard had demonstrated that paper could be produced from wood, bark, leaves, etc., but the doing of this on a commercial basis, and especially the refining of the product so as to make it available for newspaper use, was not adequately realized until more than a hundred years later.

The scarcity of paper for our few colonial newspapers, or journals, was so great that, during the American Revolution, in the year 1776, the Massachusetts legislature required its correspondents in the various towns of that State to appoint certain persons to receive rags for the paper-mills, while the inhabitants generally were asked to be careful to save even the smallest scraps of rags.

Both before and after the Revolution the papers of the Atlantic seaboard suffered greatly because of the shortage of rags, and many appeals to the public were printed to "save the rags." The *Boston News Letter*, of March 6, 1769, printed this notice:

The Bell Cart will go through Boston before the end of next month to collect Rags for the Paper Mill at Milton, when all people that will encourage the Paper Manufactory may dispose of them.

Rags are as beauties, which concealed lie,
But when in Paper, how it charms the eye;
Pray save your rags, new beauties to discover,
For Paper truly, every one's a lover:
By the Pen and Press such knowledge is displayed,
As wouldn't exist if Paper was not made;
Wisdom of things, mysterious, divine,
Illustrously doth on Paper shine.

—Hudson's "Journalism in the United States."

The *Massachusetts Spy*, of November 16, 1780, printed this appeal:

CASH GIVEN FOR LINEN AND COTTON AND LINEN RAGS AT THE PRINTING OFFICE.—It is earnestly requested that the fair Daughters of Liberty in this extensive country would not neglect to serve their country by saving for the Paper Mill all linen and cotton and linen rags, be they ever so small, as they are equally good for the purpose of making paper as those that are larger. A bag hung up in one corner of a room would be the means of saving many which would be otherwise lost. If the Ladies should not make a fortune by this piece of economy, they will at least have the satisfaction of knowing they are doing an essential service to the community, which with the TEN

SHILLINGS per pound, the price now given for clean, white rags, they must be sensible will be a sufficient reward.

ISAIAH THOMAS.

Secretary Mallack, in behalf of the supreme executive council of Pennsylvania, subscribed for Loudon's *New York Packet* and asked that it should be sent regularly, "in order to have the files compleat." The publisher replied as follows:

FISHKILL, 25th Feb., 1779.

SIR—Agreeable to your desire, the paper shall be sent to you. I have published but few papers for the past three months, owing to scarcity of Paper, but now have a parcel on the way hither, and in two weeks shall begin to forward them to you.

Your h'ble servant,

SAM. LOUDON.

Hudson says in his "History of Journalism":

When the rebellion of 1861 burst upon us, thousands of attics were filled with such rubbish (old books and papers). The almost fabulous price of manufactured paper, owing to the scarcity of the raw material, emptied these attics into the paper mills. . . . We now import thirty millions of pounds (of rags), annually, half of which comes from Italy. . . . Nothing has yet been found (1872) to take the place of rags except paper itself. Straw, bark, and several fibrous plants, have been introduced as substitutes, but nothing approaches cotton and linen rags for this purpose.

Until discovery of the value of wood-pulp in the production of print-paper, newspapers had to rely chiefly for material on the rags and old books of the world. About forty years ago the United States imported thirty millions of pounds of rags annually. Half of this came from Italy, where there were few newspapers and publishing houses and therefore but little demand for rags for paper manufacture. Rags are plentiful wherever the people are poor and ignorant. But there was a time even in Italy when rags were scarce, or obtained with difficulty, for in 1451 the pope of Rome asked for contributions of cast-off garments, so that paper could be made for 12,000 volumes of sacred writings designed for the Vatican library. Moreover, there were numerous official decrees about that time throughout Europe to the effect that shrouds for the dead should be made of wool instead of linen, so that there would be more material for the manufacture of paper. Paper was, of course, all hand-made everywhere. Exportation of rags was prohibited from France and Belgium as a protection to the paper-mills of those countries. Rags in vast quantities also came from Egypt, China and Japan for modern book and newspaper use.

Our own Civil War made the price of paper very high in the North, while in the South more than half the newspapers had to suspend because of exhaustion of their supply. Some of them used old stocks of wall paper, reading-matter on one side and figured patterns on the other. War correspondents wrote their stories on the backs of Confederate bonds representing hundreds of thousands of dollars.

In 1861 the price of news print-paper was nine cents a pound; in 1864, twenty-six and one-half cents; in 1884, six cents. In 1915 it was two cents in large quantities.

The war prices of 1861-5 caused disappearance of the penny press that had grown up in the country prior to that period, but with the advent of wood-pulp paper the penny journals began to reappear, and these, aided by typesetting machines and improved pressroom machinery, long since forced many of the two and three cent papers to reduce to one and two cents. The prevailing price now of daily newspapers is unlikely to rise naturally, under existing conditions as to cheap paper supply, above one cent a copy, so long as the publishers themselves foolishly argue to advertisers that the only thing worthy of their consideration is quantity in circulation.

When the *Philadelphia Ledger* in December, 1864, raised its price per copy from one to two cents for a four-page daily, its excuse to its readers was the high cost of paper.

* Copyright, 1916, by John S. Ritenour.

"The sheet of white paper," it said, "on which the *Ledger* is printed, costs two and one-third times the price the proprietor receives for the printed copy; or, in other words, he has to pay for three sheets of white paper as much as he receives for seven printed sheets."

This was due to the war. But in the piping peace times of 1915 (in this country) it is possible the *Ledger* may be losing, proportionately, more money on every copy it issues than it lost in 1864. Advertising was not then the immense and profitable source of newspaper income that it is now. The advertiser, and behind him the ultimate consumer, makes up to the newspapers of the country many millions of dollars lost annually on circulation.

Before the close of the Civil War, pulp was used a little in making news-print, but since then the growth of its consumption in all grades of paper manufacture has been very great. The records show issue of many patents between 1847 and 1887 for the conversion of wood into pulp.

"Mechanical wood-pulp dates back to 1850-60." ("Wood Pulp and Its Uses," by Cross, Bevan & Sindall, London, 1911.)

"The use of wood-pulp for papermaking has steadily increased from the date of its introduction, about 1870, when wood-pulp was imported into England in considerable quantities." ("The Manufacture of Pulp," by R. W. Sindall, F.C.S., London, 1908.)

Chemical wood-pulp dates from the period of 1870-80 in England and Sweden.

Consumption of Wood-Pulp.

As showing the great English consumption of wood-pulp, Mr. Sindall noted the case of a certain popular weekly newspaper in London, with a circulation of one and a quarter million copies, that required every week 137 tons of paper, produced from 170 tons of wood; also that of a half-penny popular London newspaper, with a daily circulation of half a million copies, which consumed weekly 185 tons of paper made from 230 tons of wood.

The soda reduction process of pulpmaking was developed in 1853 in this country by Watt and Burgess; in 1858, Volter, of Wurtemberg, devised a means of shredding wood; in 1867 Tighlman invented sulphite. In 1862 Lyman patented in England a process for submitting wood to the action of water in the production of pulp. In 1867, at the Universal Exposition in Paris, German wood-pulp was exhibited for the first time by Volter, but it was fit only for the making of inferior grades of paper.

Eight years prior to that time (1867) a German professor, Mitschenlich, had patented in his country a chemical pulpmaking process, and is said to have made a big fortune out of it before it was discovered that he was not the real inventor. The court therefore annulled his monopoly, it having been ascertained that the formula had been published before the grant of his patent; and also, it is said, because a Scotchman, who seems not to have been one of the canny order, had in an indiscreet moment revealed to him the secret of the process. Mitschenlich got 10,000 marks (\$3,200) from each manufacturer that used his bogus patent, and 2 marks, or 64 cents, for each kilogram of product.

The *Scientific American* of 1881 notes the experiments of O. Meyh, at Zwickau, in the grinding of wood for pulp after steaming in steam boilers, which method was later used in the fabrication of brown papers.

Chemical wood-pulp was made at the Manayunk Wood Pulp Works Co., Philadelphia, in 1864, and the products were exhibited in the Paris Exposition of 1867. In 1868 a large factory in Gloucestershire, England, made paper from

cellulose, or pulp without rags. In 1870 five chemical-pulp mills were started in Sweden "on the American system in use at Cone Mills, Sidney, New Brunswick."

Angus Logan & Co., of Montreal, established in 1864, at Windsor Mills, Quebec, what they claim to have been the first pulp-mill in Canada and the second in North America. It is still in operation.

So great and profitable was the impetus to papermaking imparted by the enlarged use of wood-pulp that the increase in product in the ten years following 1877 is estimated at 352 per cent. The Androscoggin pulp-mill in Maine was a pioneer in this industry.

In 1891 the *Philadelphia Record*, which manufactured its own news-print, carried out an interesting experimental enterprise showing in how brief a time trees could be cut in the forest, conveyed to the mill, ground into pulp, converted into paper, transported to the newspaper and turned out as printed sheets. This feat was accomplished in twenty-two hours. But in Germany, where pulpmaking had its earliest practical beginnings and achievements, it was beaten later, when trees standing in the forest at 7:35 A.M. were newspaper sheets at 10 A.M.; but whether the conditions were the same, particularly as to transportation, as in the *Record's* experiment, is not known.

In 1892 there were fifty-eight wood-pulp mills in Norway, most of them making mechanical pulp, which by that time had largely supplanted chemical pulp, the latter having been the trade favorite in the early stages of the industry's development.

The Census of 1910 states that of the total of 777 paper and pulp mills in the United States in 1909, 81 made pulp only and 158 made both pulp and paper. The number of employees in the industry was 82,000. Capital, \$38,000,000 in pulp-mills and \$223,000,000 in both paper and pulp mills. Salaries and wages paid annually, more than \$50,000,000.

In the ten years from 1899 to 1909 the paper and pulp products of the United States increased in value 110.2 per cent, while the wage-earners increased in number 53 per cent. The real impetus in the use of pulp began about 1870, and has grown constantly and enormously ever since.

Wood-pulp production now is about in the proportion of 70 per cent mechanical to 30 per cent chemical; and, as part of these fibrous constituents, there is from 8 to 10 per cent of clay, with a small proportion of rosin. The United States consumes three-fourths of the wood-pulp export of Canada.

AN VNVSVAL VSVRPER.

THERE'S A MAGAZINE PVBLISHED,
CALLED "PHYSICAL CVLTVRE,"
IN SPELLING ITS NAME IT LOOKS
MVCH LIKE VVLTVRE.
WHAT VSE IS THE "U" WHEN YOV
CAN MAKE THE "V" DO?
THE SKVLL OF THE PARVENVE WHO
THVS SOVGHT TO OVERCOME
THE VSE OF THE "U" MVST SVRE
BE A VACVVM.

— J. E. R., in *Kansas City Star*.

A CLOSE SECOND.

"I heard to-day that your son was an undertaker. I thought you told me he was a physician."

"Not at all."

"I don't like to contradict, but I'm positive you did say so."

"You misunderstood me, I'm sure. I said he followed the medical profession." — *Tit-Bits*.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Two-Color Attachment for Cylinder Press.

(1792) A Wisconsin publisher writes: "Several years ago I saw in THE INLAND PRINTER a description of a device to be attached to a two-revolution press — behind the cylinder and under the feed table — by which an additional color might be printed. Can you tell me if this device has proved practicable, and, if so, by whom it is manufactured. Also if it is adaptable to drum cylinder presses as well."

Answer.—The color attachment has proved successful and is in use in many plants. It is made and attached only to two-revolution presses built by the Miehle Printing Press & Manufacturing Company. It can not be applied to any drum cylinder press.

A Fixative to Hold the Powder on Overlays.

(1785) A pressman in Western Canada writes: "Can you inform me as to just what is used when making an overlay from powdered emery? A pressman here uses it to great advantage, but would not say what he used. Can tell you how he went about it: He makes his half-tones ready, pulls a sheet with heavy bond black, puts on the powdered emery, runs this sheet through the press again, but with another sheet on top, hangs on the wall and sprays same with — here is where the secret comes in. Whatever he used he kept in a bottle; it looked very much like shellac, and as far as I can find out it was. But what would he use when he filled the bottle to spray, coal oil or what? Have you any record of any way to make emery stick on and not crack? I understand it is an old idea."

Answer.—The liquid employed to hold the emery is evidently a fixative. It probably is a resin dissolved in benzine, or possibly a solution of gasoline and common resin. Crush the resin and add, allowing it to dissolve. When it is sprayed on the sheets it dries readily. Art stores carry fixative with sprayer.

Black Ink for Antique Stock.

(1778) J. S., Philadelphia, submits a pamphlet cover printed on antique paper. The design is in white letters with pen-drawn border. The solid plate is cleanly printed, showing careful handling by the pressman. The ink appears to have a slight gloss. The letter reads: "Please let me know through THE INLAND PRINTER, (1) would you advise a stiff or soft ink for solid-black plate, similar to enclosed sample, on antique stock? (2) What are the best reducers for colored inks? (3) What would you put in trichromatic inks to keep the sheets from sticking to each other; job does not need slip-sheeting."

Answer.—(1) The nature of the stock demands a soft ink in order to lessen the pull of the plate in printing. If a stiff ink were used it would pluck the surface of the stock and prevent a satisfactory printing of the sheet. A dead or flat ink is more desirable than a color carrying any trace

of gloss. (2 and 3) A varnish reducer is advisable for colored ink. For trichromatic ink use the specialty furnished by your ink-dealer. Do not pile stock in large quantities, as it may heat in drying owing to a lack of oxygen, which is often the cause of sheets sticking together. This is noticeable in labelwork, where stock sometimes forms a solid mass owing to the action of the linseed oil in inks. Lay stock in racks and pile lightly.

Applying Gum to Printed Slips.

(1798) Submits a small slip printed on flat stock. A narrow band of gum is to be applied to the slip. The printer writes: "We enclose a slip used in our financial department, and it has been customary to gum a small strip at one side of the blank, as marked, so as to attach it to our statement. We have always gummed this by hand, using gum arabic. We understand such work has been done on a job press. Can you give us this information, as this is a very tedious job when done by hand. Two or three years ago, we believe, you published in THE INLAND PRINTER a reference to a like job."

Answer.—We have known of the work being done on a job press by locking up a block having a rubber printing-face, and by cleaning the rollers and plates several times with wood alcohol, and applying the gum arabic just as if it were ink. The sheets so gummed were laid out on sheets of strawboard and placed in racks to dry. Usually the printing is done three or four up, and the sheets are gummed before being cut.

Baking Gold Bronze for Re-use.

(1795) A Pennsylvania novelty concern writes: "We would like to know if we could bother you again for a little information. We have a bronzing-machine and have been told that the bronze can be rebaked in a steam jacket line pot and be used over again the same as new. I am now using a double boiler with an air-tight lid to bake the bronze in. It seems that if the lid is not air-tight it lets a kind of moisture gather in the bronze and makes it worse than it was in the first place. We would be very much pleased if you would give us a little information in this line. The fumes of the bronze, while heating, seem to be very strong and obnoxious, and, we think, poisonous."

Answer.—We are under the impression you can not get sufficient heat in a double boiler. We believe you should have the receptacle enclosed and heated by live steam with at least 150 pounds pressure. Also, the fumes from the bronze should be allowed to escape through a small orifice. You may secure results that would satisfy by suspending a few lumps of unslaked lime in a vessel inside the one containing the bronze and subjecting the latter to as high a temperature as you can in the double boiler. The tendency of the lime will be to absorb the moisture expelled

from the bronze. The vapors should be allowed to escape. If the foregoing does not give satisfaction, try baking a small quantity of the bronze in the oven of a gas stove. Keep the temperature down to about 215 degrees by having a thermometer exposed inside the oven. Allow the fumes to escape. Too high a temperature will change the color of the bronze.

To Clean Half-Tone Plates.

(1791) A correspondent states that he has had excellent results in cleaning half-tone plates by using ammonia spirits, and wants to know if the plate is harmed by its use.

Answer.—Ammonia gives an alkaline reaction and does not materially injure the metal. The use of crude carbolic acid as a softener of hard ink, both on plates and rollers, has also been recommended. This liquid gives an acid reaction, but as it is weak no harm results. Spirits of turpentine is sometimes combined with the crude carbolic acid, and when warm is more energetic in its action than when cold. A test was made with spirits of ammonia, benzin, solvent naphtha and Adelite on a half-tone plate that was coated with a hard-drying black ink. A drop of each liquid was placed on the plate and allowed to remain two minutes. There was no noticeable action by any of the solvents except the Adelite, which readily softened the ink, allowing the plate to be wiped clean. The benzin and solvent naphtha evaporated before any softening of the ink occurred. The ammonia produced a feeble action, but did not give sufficient results to allow the plate to be wiped clean. The Adelite costs 40 cents a pint in tins. In using, keep it away from an open flame, as the vapors are inflammable. Some pressmen keep a small bottle of concentrated solution of caustic soda or potash for cleaning plates, but as they have a corrosive action upon the skin and organic tissues, they should be handled with great care. Bottles of these alkalies should have glass stoppers.

Printing on Tracing-Cloth.

(1796) A Rhode Island pressman sends a piece of tracing-cloth printed with marginal rule and record blank in one corner. The work is well done. Those who have attempted printing on this cloth without using the special ink know how difficult it is to get the ink to cover properly. Also, the running of the cloth without slurring on the tail end of the sheet is a difficult problem. The pressman writes: "Enclosed you will find a job printed on tracing-cloth which we print on a pony cylinder press. The process we have to go through, in order to secure a decent print, is as follows: Make ready the form with a very hard packing, then paste a narrow strip of strawboard on the top sheet outside of the rules. Wash the rollers with benzin to prevent them from being greasy, because if any oil gets in the ink it causes great trouble. We double-roll the form and slip-sheet the work, also we have the sheet bands fitting fairly snug in order to prevent slurring, as this seems to be a troublesome job. Sometimes we have to wash the tracing-cloth with benzin to make the ink cover properly. I should like some suggestions in regard to the best way of doing it. Will you kindly inform me when the articles were published relating to the instruction of automatic feeding-machines? How is the metallic overlay prepared? What is the average number of impressions per hour at which THE INLAND PRINTER is printed?"

Answer.—The work has exceptional merit and we can add very little to what you have done. The special ink we refer to should be used with rollers that are smooth and fairly hard, as it is very tacky. The care you exercise to

avoid oil is necessary. We might also suggest that if you take a piece of heavy manila or kraft paper and double it over the top of the sheet-band rod and allow the lower ends to extend almost to the form beneath the cylinder it would help to smooth out the sheets of cloth and prevent some of the buckling. The hardest tympan you can put on is proper for such work. There is no book on the subject of feeding-machine management. Usually when a feeder is installed, sufficient instruction is given to cover all lines of work. For the metallic overlay, the sheet of zinc is printed upon with a good black ink, and it is then powdered with dragon's-blood, baked, trimmed and etched. This being a patented process, one must have a license to use it. Full particulars are furnished to users. THE INLAND PRINTER forms are run off on presses that are fed by hand, and also by automatic feed. The speed varies from twelve hundred to fifteen hundred an hour.

A PROBLEM IN COLOR SOLVED.

It is not often that an advertiser strikes a new note in pictorial advertising, but the Beech-Nut Packing Company has certainly done so in the series of full-page color advertisements now appearing in many of the national mediums.

On the special insert facing this page is shown one of these illustrations. The engravings from which these advertisements were printed were made from Autochrome photographs. There has been no hand-tinting done; no artist was permitted to make any changes in the coloring of the objects photographed. They are shown exactly as they would appear if viewed by the reader in person.

The plant of the Beech-Nut Packing Company lends itself most admirably to the use of Autochrome photography. There is none of the bare and uninviting appearance of the ordinary factory. Everything about the building, inside and outside, has a freshness and charm that make a strong appeal to visitors. Even when the outside of the plant itself is viewed, one can not help thinking that here is a concern so out of the ordinary in its ideas of factory construction that it makes the outward appearance of the buildings as attractive as the inside.

Many concerns have wanted to present their factory equipment and methods to the eyes of the public by means of illustrations, but have been puzzled as to the best way of doing so. Everybody recognizes that it is not possible to get a really effective representation by the use of black-and-white photographs. It is necessary to use color, and the average way of doing this is to turn the black-and-white print over to an artist, who tries to embellish the photograph by painting in various details and effects and putting the color on by hand. In the case of the pictures of the Beech-Nut Packing Company, the work of the artist has been entirely eliminated. The Autochrome process reproduces the colors exactly as they are seen when you look at the actual scene itself.

The Autochrome photographs are reproduced by the four-color process, and these color-plates preserve all of the features of the original photographs. We feel sure that our readers will be greatly interested in examining the advertisement reproduced in this issue.

LAST LAUGH.

"Sure, Oi'll write me name on the back o' your note, guaranteein' ye'll pay ut," said Pat, smiling pleasantly as he indorsed Billup's note, "but Oi know doomed well ye won't pay ut. We'll have a laugh at th' xpinsie of the bank."—*Life*.



Entrance to the Beech-Nut Plant at Canajoharie, New York

One of a series of Magazine Pages in color, reproducing Autochrome Photographs of the Beech-Nut Plant at Canajoharie, New York

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BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Linotype and Stereotype Metals.

A Pennsylvania publisher writes: "Can you give us the formula for linotype and stereotype metals? We are having some trouble with both metals and would like to know of just what proportion of each of the ingredients they should be composed."

Answer.—It is doubtful if a standard formula can be offered for either metal, as the various metal-houses have their special blends and each offers its particular metal as the best. The following formulae are recommended by Righter, in his book on mixing metals, as giving good results: Linotype metal—lead, 83 parts; antimony, 12 parts; tin, 5 parts. Stereotype metal—lead, 80 parts; antimony, 16 parts; tin, 4 parts.

The Variation between Six Picas and One Inch.

An Iowa publisher writes: "I had always believed that there were six picas or seventy-two points in an inch. Some time ago a printer informed me that there was a slight variation from this rule. Please inform me if seventy-two points make exactly one inch, 720 points exactly ten inches, and so on."

Answer.—Seventy-two points only approximate an inch. In reality they lack .0038944 of being an exact inch. In other words, the value of seventy-two points is but .9961056 inch. The standard point as used by typefounders for a number of years, and of recent adoption by the manufacturers of matrices for slugcasting machines, is .0138348 inch. Doubtless, for the measurement of matter set in type, seventy-two points will continue to be used interchangeably with an inch, while .014 inch will be considered as a point in the measurement of matter set on slugcasting machines.

Gasoline Burner for Linotype.

An Illinois operator writes: "I have had experience on machines having the metal-pot heated by gas, but gasoline burners are 'Greek' to me. Are they more difficult or simpler than gas? We have no such thing as gas in this town, and are in doubt what kind of a melting-furnace to get. What would you advise? A 500-pound furnace is large enough for us, we think. We are about to install a Model 19."

Answer.—An operator who is familiar with gas burners should have no trouble with a gasoline burner. It may seem somewhat complicated at first, but in a short time you will become accustomed to it and will have no more trouble than with the ordinary gas burner. There will be no governor attached to control heat, consequently you will always have to watch the slugs, and your metal, to see that the temperature does not rise too high. It will be of advantage to you to have a thermometer (J-682) to keep in the

metal-pot so you can observe the temperature of metal. When your machine is ordered it would be advisable to secure a thermometer with it. Do not allow the temperature of the metal to rise above 550 degrees. Try and maintain the temperature between 525 and 550 degrees. As you have no gas in your town, the Mergenthaler Linotype Company can supply you with a furnace in which you can use coal, coke or wood. An excellent description of the gasoline burner is given in "The Mechanism of the Linotype," page 131.

Ejector and Slug Trouble.

A Washington operator sends several slugs, and writes: "I have the book, 'The Mechanism of the Linotype.' Is there a book which would be of greater help? How can I remove metal from mold-cap screw hole? Tried to twist it out with screw-driver, but it wouldn't twist, and no other method I could think of will clean it out sufficient to get at the screw so as to change lines to cast larger body. Machine is a Model 8, with universal ejector, head-letter mold and mouthpiece. Formerly the ejector would enter mold easily when I would bring a different mold to normal. Now I have to work the pinion handle slightly to enable ejector to find the mold slot. Am afraid this trouble might get serious if neglected. Sometimes when I bring a different mold to normal and start working, the disk, instead of making a quarter-turn, will remain stationary until the cast is made—in the wrong mold, of course. That is how I got the screw hole filled. I had trouble with slugs failing to eject. I enclose one (one of the most solid-looking). The machinist in a near-by city looked at a bunch of them (not quite as solid as this) and said the metal was too hot. I broke one to show him it was reasonably solid inside, but his knowledge is sacred and not to be divulged to every 'would-be' from the country. I hope to receive enlightenment from you."

Answer.—To remove the metal from the screw, proceed as follows: (1) Open vise and draw the mold disk forward a trifle. (2) Remove the two mold-disk guides. (3) Remove the three screws from the large plate and take the disk off the stud. (4) Remove the mold and the mold-guard plate. (5) With a pair of strong pliers turn the screw into the mold slot and remove it. (6) With a small brass rod drive the metal out upward through the hole. The operation of turning the screw with the pliers is necessary in order that you will not damage the thread of the screw in the hole by using a screw-driver or other instrument. The brass rod will not harm the threads materially. If you can secure a 14-24 tap from a hardware dealer or machinist, turn the tap through the hole to clean out the metal. Then you can put in the screw again, if it is not damaged by the pliers. If it is not in good condition,

take one of the screws from rim of disk above the dummy mold. To remedy the condition that brought about the squirt, you should advance the cam shoe toward the square block to take up some of the play between the square block and cam-shoe surface. Do not make a mistake and move the wrong shoe, for it is the one that the square block is in contact with as the cams stand at normal. When the cams are at normal position push the ejector out of mold and move the disk pinion while observing the relation between square block and cam shoe. If you find the space permits a movement of the square block, it indicates that the wear needs to be compensated by the shoe. In such a case, back the cams until the second elevator descends, then remove the two screws in the shoe and turn in a trifle on each bushing (which will be found in the holes where the screws came from). Then put the shoe back in position and tighten the screws. Turn the cams again to normal and observe if the play has been taken up. Repeat if it has not. This should cause the mold to match correctly with the ejector blades. Judging from the appearance of the foot of the slug you sent, the blades need attention. You should open vise, back the cams until you can advance the blades through the mold. Line them up and see if they are all of equal length. It may be found that some of them are damaged, or otherwise unfit. In such a case transfer the damaged ones to a position where they will not occur on the end of a slug. It would be better to place damaged ones between those that appear in good order. Order such new ones as are needed. The spongy condition of the slugs does not necessarily indicate hot metal. The slugs will eject without trouble if you have the blades in good order. Perhaps some other obscure trouble exists. Your left knife is not set properly. The overhang on the smooth side of the slug can easily be caught with the finger-nail. It will not take more than a few minutes to set this knife. Turn in the banking screws to have contact with the knife, then turn them out a very small fraction of a revolution. Next, loosen the top and bottom screws of the left knife. This will permit the flat spring to move the left knife until it is again in contact with the banking screws previously loosened. Cast a slug having caps. on both ends, and observe if the overhang is removed without the knife cutting into the body of the slug. Continue until the slug is smooth near the face on the smooth side. If the mold pinion is drawn forward to register mold with blades and it does not readily go back by its spring, you should remove the large screw in the center of the hand grip and remove the pinion. Oil the inside and the flange, and stretch the spring. Probably you will not have any further trouble with it. Clean the plunger frequently and you will not be troubled with hollow bases on slugs.

We do not know of any better book than "The Mechanism of the Linotype." If you desire to remove the mold slide to change the blades, look on page 240, last paragraph.

Face of Slug Damaged before Ejecting.

An Illinois operator sends in several slugs. The slugs have but a few characters and these show bruises by a downward action of the shoulder of the matrix. The accompanying letter reads: "I have been able to overcome all my machine troubles but two small ones that are bothering me now, and I thought I would ask your advice. The machine is a No. 5, and has been running a shift and a half for eight years; it is in good condition and is delivering the goods every day. Trouble No. 1 (see slugs enclosed): The regular matter, full lines, is all right, but when we set single letters or figures, for folios, etc., a little of the letter,

on face, seems to be cut away. It makes no difference which font or where the letter is placed on the slug. It does the same whether a quad or spaceband is next the figure. As nothing could hit the face of the slug, I have not been able to locate the trouble. Trouble No. 2 is simply the squabbling of spacebands when they start to transfer. I have had this often on other machines, but always corrected it by adjusting the transfer, but the adjustment on this machine is perfect. They seem to turn slightly and, of course, we do not notice it until the squabble occurs, which happens every half hour or so."

Answer.—We suggest the following plan to discover the cause of the damaged face on slugs having but few characters: Send in a line of matrices and stop the cams just as the second justification is completed. Examine the space between the back screw of first elevator and the top of the vise cap. While the cams are in this position there should be about one point space between end of screw and the vise cap. If you find a greater space, adjust while the elevator is in this position. After making this adjustment, try a line with but one or two characters, such as you sent to us. It might be well to try a similar line afterward to test under similar circumstances. This remedy of diminishing the space to a point or a trifle less will doubtless overcome the trouble. To prevent spacebands squabbling at the transfer point, cut a strip of belting and insert it on each side of the rail that the lower end of the spaceband is astride of while shifting. The leather strip (or a wood strip, which is sometimes employed) will prevent the lower end of the band from swinging, and will maintain it in a proper position while shifting, unless there is some other complication present.

Operation of Putting in a Pot Mouthpiece.

An operator in Nevada writes: "Will you kindly give me the proper procedure of putting in a new mouthpiece? Also the name of the cement used?"

Answer.—In putting in a mouthpiece, red lead may be used if available; if not, you can secure, from a drug store, two ounces of litharge and an equal amount of glycerin. Mix about one-half teaspoonful of the powder and a few drops of the glycerin, on a piece of glass or porcelain, to about the consistency of ordinary job-ink. This mixture should be applied in a thin coat to the back of the mouthpiece before it is placed in its position in the crucible. The mouthpiece should be taken out while the metal-pot is hot, and the new one should be applied when the pot is cold. The following are details of the operation of removing the old mouthpiece and the applying of the new one: (1) Draw out stopping and starting lever, and when the first elevator has descended to lowest point push back the lever, then shut off the power. (2) Open vise to first position, and with the left hand raise the first elevator to full height and draw out vise rest, allowing the vise to be lowered to the second position. It is a safe plan to allow the left vise-locking screw to rest in the center of a chair for support. (3) Lower the mold-slide lever handle and draw out the disk about four inches, then remove the ejector-link pin, after which the mold slide may be taken out and placed on a table. In handling the mold slide, grasp it beneath the disk stud with the left hand and under the mold slide at the front end with the right hand; do not change position of hands until the face of the disk lies flat on the table or floor. This precaution is taken to avoid being cut by the base trimming-knife. (4) Remove the mold-disk shield, cut a piece of wood and insert it between the right side of the crucible and the machine frame back of the right vise-

locking stud. This piece of wood is intended to brace the crucible during the operation of driving out the mouthpiece. Place a mark on the crucible just below the first hole in the mouthpiece next to the keyboard. This is to guide you in replacing the new mouthpiece. (5) If you have a mouthpiece drift hold it against the left end of the mouthpiece and drive it with sharp blows of a hammer. If you have no such tool, use a heavy piece of brass or copper instead, and drive the mouthpiece until it has moved about two inches toward the right, then the slender metal wedge below it can be pushed out toward the left. When the mouthpiece has been removed, it is advisable to flush out the throat. Place some heavy wrapping-paper over the vise frame and disconnect the plunger from pump lever. Give the plunger several quick down strokes in order to expel the metal from the throat. This operation usually carries out all of the dross that was on the surface of the metal in the throat. (6) Clean the metal from the mouthpiece gibs and scrape away any hard cement that may remain attached. Then remove plunger and turn off the gas beneath the pot so as to allow it to become cold, for it is easier to put the mouthpiece in a cold pot than when the heat is on. When the pot is cold enough, apply to the back part of the mouthpiece a thin coating of litharge mixed with glycerin. This coating should be spread uniformly over the surface, but must not close any of the jet openings. The mouthpiece may be carefully put into its place. In this operation avoid scraping off any of the litharge cement. Place the mouthpiece to the right so as to line up the first jet cross vent with the mark made below it on face of crucible. This insures that the jets will be fully inside the mold cell. The mouthpiece gib, which should be oiled and dipped into dry graphite, may be driven into place firmly. While this is being done, the mouthpiece may occasionally be tapped back firmly by laying a slug on its face and giving it a few light blows with the hammer. When the right end of the gib has been driven in to within about an inch from the right end of the crucible, it will usually be about as far as it can be safely forced. Examine the projecting left end of the gib and see that its front edge does not project forward beyond the face of the mouthpiece or it will interfere with the lockup of mouthpiece and mold. If it is possible, allow the pot to stand over night without the heat being applied in order that the litharge cement may set properly. A test of mouthpiece lockup may be made immediately following the applying of the gib. Of course all of the parts removed, such as disk and mold shield, must again be put in position. To make a suitable test, the mold should be freed of adhering metal by scraping with a sharp piece of brass rule. The back mold wiper should be removed before inking the back of the mold. This operation of inking the mold should be done with care. Apply a thin, even coating of red or bronze-blue ink to the back of the mold from end to end. After closing the vise, allow the cams to rotate several times and then make an examination of the lockup. The transfer of ink from mold to mouthpiece will indicate the state of contact between these parts and will govern the procedure of adjustment if such action is necessary. Although the mouthpiece is new, the lockup may not be perfect and adjustment on pot-leg screws may be necessary. Sometimes before a mouthpiece is placed in position permanently it is ground into its seat with fine emery and oil. This operation is tedious and requires considerable care. The mixture of oil and emery powder is applied to the back of the mouthpiece. The mouthpiece is placed into its seat in the crucible and pressed back and upward. The

side-motion stroke in rubbing should not be over one-half inch, so as to avoid the rounding off of the outer edges of the seat of mouthpiece. Occasionally the mouthpiece is removed, its seat in the crucible being wiped clean to see the effect of the grinding. When a uniform surface is observed on both mouthpiece and crucible, the work of grinding is completed. The mouthpiece and crucible may be cleaned with gasoline, being certain that no emery remains in the jets.

Matrices Become Foul from Too Much Oil.

An eastern New York operator writes: "An operator of a neighboring town complained to me of his matrices becoming foul on the front ears, the face of which seemed to gather a gummy, black stuff, preventing the mats from dropping freely. Clean as often as he may, they continue to accumulate dirt on the front face of the ears. The back ears remain clean for some time before they need rubbing up. I could not reply to his query, but gave him my reason, that possibly he was using too much oil lubrication in the distributor-shifter slide-guide, which would carry it to the front distributor screw. He claimed the passageways of the mats. from 'down stairs' to 'up stairs' were in every way 'clean,' and in this he was particularly observing and sure they are always so. I can't find on our machines here why it should be so."

Answer.—Too much oil on the bearings at the left end of the distributor screws will doubtless produce the trouble you mention. The oiling of the distributor slide-way may also cause the screws to receive oil drippings, which will be deposited on the front ears of the matrices. We advise the use of dry graphite for the line-delivery, transfer-slide and distributor-shifter slide-ways, as these are light bearing parts and do not require very much lubrication. We have not observed any trouble arising from the use of dry graphite on these parts. We have also noted that the use of graphite on the second-elevator bar plate, guide post and guide, is conducive to better results than when oil is used. The objection to oil on these parts, unless sparingly applied, is that it may get on the matrices.



Plain Printing Types ... Roman Face.
Cartoon by Will Hope.

Written for THE INLAND PRINTER.

EARLY DAYS OF THE MERGENTHALER.

BY BEN E. ESAU,

With Comments and Amendments.



HAVE been asked by brother printers to write a sketch of the early days of the Mergenthaler linecasting machines, and before doing so perhaps a word or two as to the condition of affairs in the craft for some time prior to that event may not be without interest. Those of the old guard, whose memories carry them back to the close of the seventies, and the beginning of the eighties, will recall that it was a time of much unrest and misgiving. The union, very far from being the splendid organization of to-day, was still making a gallant fight here and there to amend the deplorable conditions existing, sometimes with success, but too often with disheartening failure.

The timid element, a factor which is ever with us, greatly deprecated any agitation or attempt at change, always urging that we must wait till our organization was stronger, and as a clincher the argument was apt to be used that if we didn't keep quiet the first thing we knew machines would be installed, for already machine talk was in the air. As a matter of fact, many years elapsed before the hand-set days passed away, but for a decade before that event occurred the threatening cloud of the advent of machines hung over the craft like a pall.

One reason for this was that within a comparatively short time a number of machines of one kind or another were exploited, most of them to speedily find their way to the scrap heap, though some of them had quite a vogue, notably the Thorne. Wonderful stories were told of the Paige machine, which was backed by Mark Twain, and on which, the account of his life states, he sank considerably more than a million dollars, but which proved a lamentable failure, though for a long time it created quite an atmosphere of apprehension in the craft. The greatest bugaboo of those days, however, was a machine in use on the New York *Tribune*, as to which great secrecy was maintained; but what seemed the wildest fairy tales were told of the amount of work turned out on it. The *Tribune* at this time, and for some years previous, had been engaged in a desperate fight with Big Six, and it was in the hope of defeating the union that the *Tribune* installed the first machine of the kind, and subsequently spent much Standard Oil earnings in experimenting and developing the very crude original. Perhaps a word as to this fight may not be out of place here.

The New York *Tribune* had been for many years what the old-school printers called a "white" office. Horace Greeley, the famous editor, had graduated from the ranks, had been one of the early organizers and also president of Big Six, while "Tom" Rooker, superintendent of the composing-room and inventor of the well-known "Rooker" cases, was popularly known from one end of the country to the other. In 1872 Greeley ran for the Presidency against Grant, and during the campaign transferred the *Tribune* to Whitelaw Reid, his assistant. Greeley was badly defeated, and after a few days essayed to take up the reins of editorship again; but to his utter amazement found himself barred access to his own offices. Reid refused to surrender his position, and was backed up by some of the other stockholders, who had decided to desert Greeley. The rest is well known: the poor, old man, kicked out of the establishment he had himself built up and made famous, died shortly after of a broken heart.

This ended the "happy" days of the old *Tribune*, for the management was not long in locking horns with the union, and a struggle destined to last many years was on. It was because of its well-known bitter anti-union attitude that when Mergenthaler desired to try out his new linecasting machine he approached the *Tribune* management. They were having considerable difficulty with their non-union men, according to all accounts, and were ready to welcome anything which promised relief, and so the first machine built was installed in the *Tribune* composing-room. It was an exceedingly clumsy affair, and took a long time and the expenditure of a great deal of money before it was any kind of a success. But for its fight with the New York union it is not likely the *Tribune* would have interested itself so greatly in the new machine, and in that case it is probable that its introduction would have been delayed several years.

In speaking of the Mergenthaler machine it must not be supposed that the one now in general use the country over is referred to, for it was vastly different, as I will explain later. It happened that I was thrown a good deal in contact with the men exploiting this old-type Mergenthaler, and the story they told me of the origin of the machine, which does not seem to be generally known, and which I do not see any reason for disbelieving, is perhaps worth telling.

An old gentleman, a resident of Baltimore, had conceived some sort of an idea of a machine that would eliminate typesetting by hand. Though of an inventive turn of mind, he was not especially skilful as a mechanic, so one day he asked a friend of his, the proprietor of a large watch and clock repairing establishment, if he could recommend some bright young fellow who could make models of his suggesting. The proprietor said he had just the young man required then in his employ, and introduced the inventor to a young German workman named Mergenthaler, who at once entered the service of his new employer. It was not long, however, before more or less friction arose between the two. The inventor naturally considered his own theories paramount, while the young workman, on the other hand, with undoubtedly greater mechanical ability, contended that most of the inventor's ideas were utterly impracticable. The young German's interest in the matter, however, had been aroused, and he suggested to some men who were giving the old inventor financial backing that if he were untrammelled and given support he thought he could produce a machine which would give the desired results. It was decided, therefore, to buy out the old man completely, so as to avoid any complications or possible future litigation, though it was said the old inventor had contributed practically nothing of value in the way of ideas.

"Practically" may mean much or little; one thing is certain, it was this old inventor who first called Mergenthaler's attention to the possibilities of the linecasting machine, for this story was told me by some Mergenthaler officials themselves, and without this introduction it is quite possible that Mergenthaler might never have entered on his life career and produced the machine which, besides revolutionizing a great industry, was to make his name immortal. To me it seems, therefore, that this old man's memory should be preserved to posterity in the history of the craft. I think it was Morse, but am not sure. The machine evolved by the young watchmaker was the one put in the *Tribune* composing-room, as already stated.

In the summer of 1887, if I am not mistaken, the proprietors of the Boston *Post*, of which I was at the time superintendent, asked me if I objected to going to New York to examine the working of the machines on the

Tribune. It appeared that an attempt was to be made to put the machines on the market, for which new capital was required, and some of the backers of the *Post* had been invited to invest. These men naturally desired some independent judgment as to the capabilities of the new invention, so they requested me to make a thorough investigation.

I told several friends prominent in our union of the affair, and they all agreed that it was a good chance to get a genuine line on this bugbear of the craft. I remember asking that the New York union officials be told of what I was there for, as it was common knowledge that a close watch was kept on the *Tribune* office, and I had no desire to be counted even temporarily as one of the Fraternity.

It may be said that there had been much surprise in the craft because this machine had never been introduced into any other newspaper office than the *Tribune*. Some said the machine was so uncertain, and so expensive to run, that but for the fight with the union the *Tribune* proprietors would dump all the machines out and restore hand-setting. Others asserted that Whitelaw Reid controlled the machines, and that he was unwilling to allow the other New York newspapers to profit by the reduced cost which the machines made possible; two statements, it will be noticed, greatly at variance. One thing was certain, and that was that the composition on the *Tribune* was entirely done on the Mergenthaler machines. It had been a long road, and much patience and money had been called for, but at last hand-setting, on the *Tribune* at least, was at an end.

Arriving at New York, I was well received by the Mergenthaler officials, was wined and dined and put up at the Astor House. It appeared that it was not easy for an outsider to gain access to the *Tribune* office, Mr. Reid apparently being especially desirous to preserve it from any taint of unionism. The Mergenthaler folks, however, secured the necessary pass and escorted me to the composing-room, introducing me to the individual in charge. This was not the notorious "rat" that had been some time at the head of the composing-room and who I rather think had fallen from grace, but a man named Shaffer, who essayed to be very condescending. He tried to start a discussion on the boycott, then the burning question of the day, but I somewhat dryly remarked that it was a subject on which we were not at all likely to agree, and that I had not the slightest desire to convince him, not being there for that purpose; so, inviting me to make myself at home, he left me severely alone.

The newspaper printer of to-day is accustomed to noise, and can hardly imagine the effect on an old-school printer of stepping into a room with some forty machines in full blast. The old-type Mergenthaler was even noisier than those now in use. As this old machine is now utterly extinct, a word of description may be worth while, though there are men in Boston by no means past middle life who worked on them. I recall that in 1890 I examined the machines in use in the *Providence Journal* office, which had just been equipped with this now defunct type, and that John Kopp, now of the *Boston American*, was running one.

Instead of one there were two keyboards, and the matrices, instead of falling by gravity as in the new machine, were blown into position in the assembler by a blast of air. This air business was one of the weaknesses of the machine, for it seemed to be very difficult to accurately adjust it. If too strong, many of the matrices would strike the assembler with such force as to bound out on the floor, and it

was a common sight to see an operator with a handful of matrices lying on the floor around him, which, after each take, he had to laboriously pick up and return to the machine. On the other hand, if the blast was too weak the matrices were liable to fall flat in the channel, from where they had to be fished out.

I have been through two installations of Mergenthalers since then, but never saw so steady a demand for machinists as on my visit to the *Tribune*, whether due to inherent faults of the old machine or careless or incompetent operators, as was intimated to me, I don't pretend to say. As this stopping business was something which would naturally influence my judgment and my report, I watched it very closely.

I was standing by the copy board one night when Mr. Shaffer, apparently desiring to show off, grabbed quite a big batch of copy, called up one of his operators, a lad, and told him to put it through lively, remarking to me boastfully that no other paper in New York would dare give such a take as that to one man. The lad rushed off, and I followed, to keep tab on the time and product. The operator started with what seemed lightning speed, but soon hung out signals of distress, and the machinist, on making an examination, sarcastically suggested that the operator "chase up" another machine for the balance of the night, for that one was out of commission; so I didn't get a line on the speed after all, though I was later given access to the books with the product and averages.

On my return to Boston I submitted a report condemning the machine, and made a statement that I didn't believe any office on good terms with its men would find it profitable to install them. Doubtless many men besides myself examined these Mergenthalers, and it would seem that there was great unanimity of opinion, for the only office for a long time to be equipped with the machines was the Louisville *Courier-Journal*, which had trouble with its men. Later a Chicago paper, in like case, bought a number of these machines. The Mergenthaler people told me the Louisville machines were a great success, though they admitted that the Chicago plant was not. This they attributed to a bull-headed proprietor, who insisted on his own way and would accept no advice. Later, as stated, the *Providence Journal* was equipped with these machines. The four offices mentioned are the only ones I ever heard of as having adopted these old-style Mergenthalers, and the *Providence Journal* was the only one that didn't have union difficulties at the time of installation.

A couple of years after the visit to New York spoken of, in the fall of 1889, if I am not mistaken, though I am by no means sure of these dates, I was surprised at receiving a letter from the Mergenthaler Company, in which it was said that my report on the old-style Mergenthaler had been read at a meeting of newspaper representatives or proprietors, at which a Mergenthaler representative was present; that this individual had been much impressed by my thoroughness and manifest fairness; that a new machine was being now perfected which had eliminated the faults complained of in the old, and that they would be pleased to have me examine it. Undoubtedly their object was to secure the financial support of those who had been approached before in behalf of the old machine. I went to New York and spent some days there examining the machine which has since become famous, learning to operate it and endeavoring to find out its defects.

It is perhaps worth recording that of the many men engaged in exploiting this new machine, not one was a printer. They estimated the product in lines, the machine being set to about 22 ems pica, the type being ten-point.

THE INLAND PRINTER

I showed them that lines meant nothing to a printer unless type and measure were given. Finally some quads were procured and I made up some tabs of what the machine was then accomplishing, which were later scattered broadcast. It seems curious to me that such a monumental overturn in our craft should have been brought about by non-printers.

I made a favorable report and told a number of members of the Boston union that doubtless a successful substitution for hand-set composition had at last come. Few believed me, and most men laughed at the idea, particularly Hugh O'Halloran, then president of the union, and a great friend of mine, who rallied me on being too easily scared, saying he had much more reliable advice from New York.

In recognition of the interest taken by me in the new

This keyboard in the years to come may possibly be of some interest to future members of the craft, for it was one of the very earliest of those turned out by the Mergenthaler Company. Not only was it the first one ever seen in Boston, but the first one ever sent to any place this side of New York; at least so they told me. It is now in the possession of my nephew, William B. Esau.

A story in regard to the new Mergenthaler, which was told me in New York and which I later heard repeated in Boston, may be of interest. The financiers who were behind the old-style Mergenthaler, deeming the machine practically perfected, decided when they undertook to put the machine on the market that they had no further use for Mergenthaler. They had absorbed the product of his brains and deemed that they had amply rewarded him — they, of course, being the sole judges.



A LOW INTAKE.

Photograph by R. R. Sallows, Goderich, Canada.

Mergenthaler — the working out of its speed computations and the like, as spoken of — and undoubtedly induced also by the likelihood of the Boston *Post* being the first paper in the country to be equipped with the machines, which then seemed practically assured, the Mergenthaler Company made me a present of a keyboard, stating that it was for me personally and not for the *Post*.

This keyboard was at once offered by me for the use of such union men as cared to avail themselves of the opportunity. Many practiced assiduously and became fairly expert, some of them securing positions on the machines when they were introduced in Boston, and a few of these are still employed in key-pounding.

It is surprising, in the light of to-day, how many there were who refused to bother themselves with the new-fangled device, and scornfully derided the idea that it could possibly prove a success, dubbing men who predicted the inevitable revolution in the craft as "dangerous cranks," to be repressed. It may be added that only a few months after the events told of in this sketch the machines were being installed in every direction, and what happened to the hand-set stalwarts is not yet such ancient history but what many can recall it.

Mergenthaler had a card up his sleeve, however. It would appear that he had profited by experience and criticism and realized the defects of the machine then on the market. He set quietly to work to develop the new type of machine, the one now in use. In this, gravity took the place of the air blast spoken of, and the second keyboard was dispensed with. It was in every way speedier and simpler than its predecessor, and the sharp financiers who had, as they thought, thrown the inventor into the discard, found to their consternation that he had produced an entirely new machine which was certain to completely supplant the one in which they had invested and were planning to make so much money. The result was that they bought all the rights in the new Mergenthaler, the inventor, profiting from past experience, making far better terms for himself. I have been given to understand that, in order to avoid the possibility of his inventing still another machine to take the place of the one they were buying, they subsidized him for life.

In the summer of 1890 I went to New York again, as the *Post* proprietors were negotiating to have their office equipped with the new Mergenthaler. Their purpose was to start a Sunday edition, as was later done by the present

proprietors, it being figured that the economy effected by the machines would practically pay for the composition of the Sunday edition. Had the deal gone through, the Boston *Post* would have been the first newspaper in the United States to be so equipped and the subsequent lock-out would have been avoided; but, unfortunately, financial difficulties stood in the way.

The machine was now on exhibition, and hundreds of printers examined it. Strange to say, many still condemned it. At the request of the Boston union I had made a statement of my views of the possibilities of the machine, urging that preparations be made to control its operation where introduced. Two well-known members of Boston union, who had inspected the machine in New York, reported on their return that there need be no worrying over that thing, a report which was received with rounds of applause and my judgment was openly derided.

It may be said that there was now another machine of similar character on the market, the Rogers typograph, and many printers who had examined both gave the preference to the Rogers, mainly, as it was told me, because of its alleged greater simplicity. There was the usual fight between the warring companies, each accusing the other of pirating its rival's ideas. After considerable litigation the matter was settled by the Mergenthaler Company buying out the Rogers patents.

Convinced of the ultimate success of the new machine, the Mergenthaler people put up a factory in Brooklyn, besides the one in Baltimore, where the earliest work was done. In spite of this it was quite a while before any newspaper would make the break, but once the plunge was made they rushed after one another like so many sheep stampeding. The rest is a matter of common knowledge.

The *Post* proprietors, who had taken such an interest in the machines, were never destined to install them. Embarrassed financially, the money sharks took possession, repudiated the arrangement made with the Mergenthaler people, introduced the notorious Printers' Fraternity to Boston, locked out its union men, and in a few months ran the paper completely into the ground, when the present proprietors took hold, soon installed the machines, and, eventually, built up the present splendid property. One by one the other papers followed suit, till all were equipped with linecasting machines. This was only a little over twenty years ago — the Boston *Journal* was not equipped until 1895, and the *Transcript* still later — but it already seems like very ancient history.

A statement was made a while ago by a union member that I rejected the claims of the present Mergenthaler. He was in error, and probably was misled by having heard of my report on the old-style Mergenthaler, which was entirely different.

Comments and Amendments by Another Hand.

1.— Although the first linotype machine went into the office of the New York *Tribune* in 1886, machines were at the same time under construction for the Louisville *Courier-Journal* and the Chicago *Daily News*; these were installed in 1887, as well as one in Washington, D. C. They were of the style generally designated as "blower" machines, because the matrices were carried into position by a blast of air. These machines did excellent service and were kept in use for about six years. A plant of them installed in the office of the Providence *Journal* in 1889 was displaced by the later pattern of linotypes in 1894.

2.— The change effected in the later pattern of machine was mainly in the delivery of matrices — by gravity instead of by air blast; the main features of the old machine being

retained, although in appearance the machine differed considerably.

3.— Your contributor, in referring to "an old gentleman, a resident of Baltimore," and whose name he thinks was "Morse," probably has in mind Charles H. Moore, who was then not an old man. In the autumn of 1876 Mr. Moore exhibited to a company of Washington reporters a printing machine upon which he had been working for many years, and which had as its main feature a cylinder bearing upon its surface in successive rows the characters required for printed matter. By the manipulation of finger-keys the characters upon the cylinder, which was kept in continuous forward motion, were printed in lithographic ink upon a paper ribbon; this ribbon was afterward cut into lengths, arranged in the form of a page, "justified" to a certain extent by cutting between and separating some of the words, and then transferred to a lithographic stone from which the print was made. Mechanical difficulties, however, became so frequent that the parties interested, before proceeding to build upon the large scale contemplated, determined to put the machine into the hands of a mechanical expert, and Ottmar Mergenthaler, who was then working in the shop of a Mr. Hahl, in Baltimore, was selected. Mergenthaler had had no previous experience in connection with the printing art, but he was a fine mechanic, and in the course of his service of about two years he altered the machine so that instead of printing in lithographic ink it indented the characters in strips of papier-maché, which were afterward so arranged as to be able to cast a type-face page. The machine was not a commercial success, however, and the gentlemen interested in the enterprise, among whom were L. G. Hine, Andrew Devine, James O. Clephane, E. V. Murphy and F. J. Warburton, had to be content with their experience for their pains. Mergenthaler, however, had been "educated" and began to invent, and with the backing of the same parties and others finally produced an original machine. This, however, was only one of a considerable number, but the "blower" machine was at last reached. The interest of new parties was then secured and large capital added.

4.— While Mergenthaler had disagreements with some of the people interested in the enterprise, there was never any thought of depriving him of his just returns, for, besides his stock interest, he was secured by royalties from the beginning, and these royalties are still being paid to his heirs. Upward of a million dollars has been so paid, and besides that Mr. Mergenthaler during his lifetime was paid large sums for the building of machines of which he undertook the construction.

5.— The Rogers typograph was introduced into the office of the New York *World* in 1890, and the Mergenthaler Company immediately began suit for infringement. The case was tried in the United States courts, being conducted for the plaintiff by Philip T. Dodge and Frederick A. Betts, and the typograph was held to be an infringing machine. The purchase by the Mergenthaler Company of the typograph property was not made until many years afterward.

A FEMINIST.

The dull boy in the class unexpectedly distinguished himself in a recent history examination. The question ran, "How and when was slavery introduced into America?" To this he replied:

"No women had come over to the early Virginia colony. The planters wanted wives to help with the work. In 1619 the London Company sent over a shipload of girls. The planters gladly married them, and slavery was introduced into America." — *Youth's Companion*.



Memorial Window in the Henry O. Shepard Public School.

Designed and produced by Thomas J. O'Shaughnessy, under the commission of the Old-Time Printers' Association of Chicago and the printing trades organizations generally.

Written for THE INLAND PRINTER.

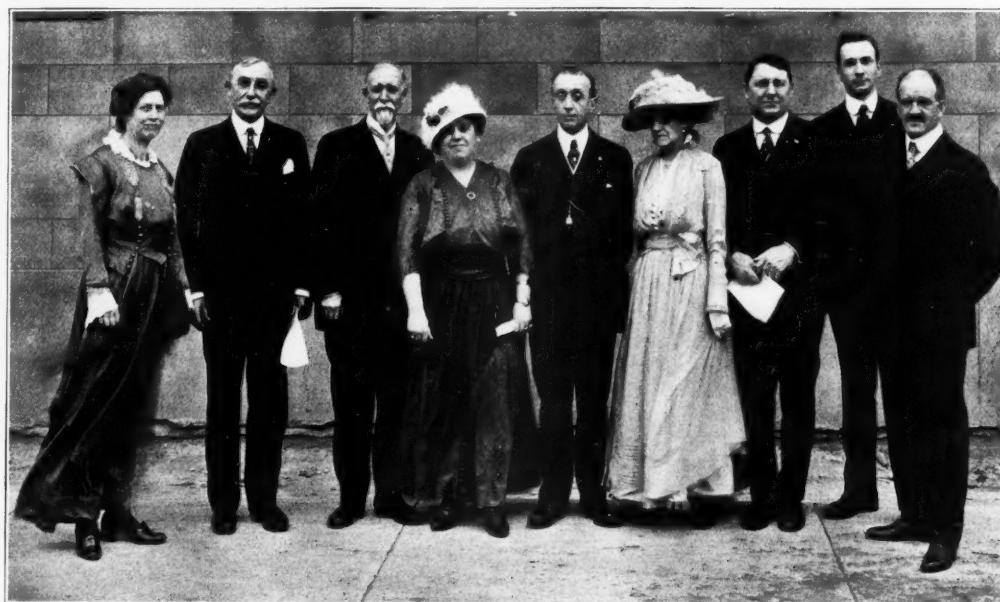
TRIBUTES TO PRINTERS.

BY OLD-TIMER.

HEN I read the inscription on the magnificent window that the genius of O'Shaughnessy created in perpetuation of the memory of printers of the past and in honor of printers of the present, I felt that here indeed is appreciation that must speak to every one and be an inspiration. It has become the honorable custom for printers in the various cities to set apart a day for services in memory of printers who have passed to rest. In Chicago this memorial day falls in the last week in May. Henry O.

further along and could afford the price I bought the paper for myself. I used to think then with, shall I say awe — yes, in a way it was awe — but more than that, with reverence — of the man who was at the head of the institution publishing that great paper, never dreaming that some day I should have even a small part in the work of producing it.

“ Since my connection with that institution it has been my privilege to associate with some of the men who were associated with Mr. Shepard during the days he labored to establish it and build it up. I have talked many times with different ones about his life and work, and in all of those talks I have heard but one fault laid to him, and, to me, that is as high a tribute as can be paid to any man. That fault was, that he was too good, too kind and generous — so much so that at times he was taken advantage of by



Group of Speakers and Committee on Arrangements at Memorial Exercises in Commemoration of the Birth of Henry O. Shepard.

From left to right: Miss J. Katherine Cutler, Dr. Homer Thomas, Samuel King Parker, Mrs. Clara J. Shepard, Chief of Police C. C. Healy, Mrs. Henry O. Shepard, William Sleepick, Harry Hillman and Walter Bleloch. The Henry O. Shepard Memorial Trustees consist of Mrs. Clara J. Shepard, president and treasurer; Mrs. Walter Scott, first vice-president; Miss Paulina Mergenthaler, second vice-president; William Mill, secretary.

Photograph by Kaufmann & Fabry Company, Chicago.

Shepard was born on the twenty-third of May, 1848, and the Henry O. Shepard Memorial Window in the Henry O. Shepard School now serves a far-reaching purpose. It is the text for lessons that will be taught for all time.

I knew Henry O. Shepard intimately. But here is a record of his influence on one who did not know him — who never met him but who benefited by the work that he did. Let the record speak for itself. Harry Hillman, associate editor of THE INLAND PRINTER, gave it in his remarks to the children of the Henry O. Shepard School on Memorial Day.

“ It is indeed a great privilege for me to be able to stand here before you to-day and pay tribute to him in whose honor you have gathered. It was not my privilege personally to know Mr. Shepard in this life, but I go back in memory to my early days as an apprentice at the printing trade and recall how the men with whom I worked each month sent me out for copies of THE INLAND PRINTER, and how, after they were through with them they would give them to me and I would devour them. Then, after I got

some. I say — and I defy contradiction — that is as high, yes, the highest tribute that can be paid to any man.

“ Mr. Shepard was a printer — and he was a good printer — a good workman. An interesting little item regarding Mr. Shepard's work came to my attention but a short time ago. In 1873 he was employed setting type in the office in which the city directory was being printed. The work was done on the piece-work basis, each man being paid according to the amount of type he set. In order to get the directory out as quickly as possible, the head of the company offered a bonus, or premium, of ten dollars a week to the man setting what we printers call the “biggest string” — by that we mean the greatest amount of type. There were about eighty men setting type in that office, and among those who competed for that premium was Mr. Shepard — and for many weeks running he carried off the prize. So, I say, Mr. Shepard was a good printer. Why was he a good printer? First of all, because he loved printing — he loved his work, and worked not only for what he

got out of it at the end of each week, but for the sake of the work itself.

"How did he become a good workman? And right here I want those of you who probably in a very short time will go out from this school to start work to pay strict attention. How did he become a good workman? In the only way any one can — by taking an interest in his work; by paying attention to what we are generally inclined to call the little things; by studying his work as he went along, and ever striving to do the piece of work he had in hand better than the one he had just finished.

"As a boy, Mr. Shepard would go to a newspaper office each day after school, and there he would work setting type. That was in the office of the *Chenango Union*, of Norwich, Chenango County, New York. After he left school he went to work in the office of the *Chenango Telegraph*, and there he finished serving his apprenticeship. He came to Chicago in 1871. For a number of years he worked for the company then known as Church, Goodman & Donnelley, the office in which he won the prize I spoke of a few moments ago. After leaving that company he worked for a firm by the name of Knight & Leonard, a company that had gained a high reputation for the quality of its work, and in a very short time he was made superintendent of the entire plant. Through the close attention he paid to the details of his work, and the care he gave the interests of his employers and their customers, he made a great many friends and was a great favorite with all those who worked under him.

"A man of Mr. Shepard's character and ability could not long remain as an employee, so in 1880 he started into business with a friend by the name of William Johnson, whose interest in the business he purchased a few years later. From that business, small at the start, has grown the one which now bears his name, and which stands as a monument to his memory. Three years after starting this business Mr. Shepard published the first number of THE INLAND PRINTER, which, so far as I have been able to learn, was the first magazine devoted to the interests of any trade, and which, from the first issue has been devoted to encouraging and educating workmen in the trade. But a small, very small, paper at the start, that magazine has grown until it is recognized as the leading journal in the world in the printing trades, and its influence has been felt in nearly all parts of the world.

"As he was a good workman, so he was a good business man and a good employer, always encouraging those who worked for him, ever ready to listen to any suggestions any of them had to offer, and never failing to recognize faithfulness and ability. A little while ago I said he was sometimes taken advantage of because he was too lenient. While he was by some, nevertheless there were far more who in return gave him of their best, and who showed their appreciation of what he did for them, and as the result of these characteristics he gathered around him a force that took an interest in the work and did all in their power to advance the business. One of the principal features of a good executive is being able to surround himself with the right kind of men, and so we can lay the charge against Mr. Shepard, that he was a good executive. The spirit he manifested toward those who worked for him reflected throughout the entire business, and remains to this day. Wherever he went, Mr. Shepard had many friends, and was loved and honored as few men come to be, and his advice was constantly sought in matters relating to the advancement of the industry in which he was engaged. Time will not permit my going on to tell of the work accomplished through the technical school established by Mr. Shepard in connec-

tion with the work of THE INLAND PRINTER, nor will it permit of my going into the works he published after starting into the printing business, but one I must mention. Among the books I have at home is one I prize very highly. That book is a history of the Bible — a beautiful book, the idea of which was conceived by Mr. Shepard and on which he spent a great amount of time and effort. In that book are gathered chapters by many of the most noted scholars of the day, and had he accomplished nothing else that book alone, I believe, would be a monument to him.

"Will you pardon a little personal reference? Shortly after I started my apprenticeship at the printing trade, in the printing department of a large wholesale house, I was offered a position in the office. I had determined to learn the trade, and so, while the offer looked pretty good at the time, I refused it. Some time after, a young lady who had worked in the office asked me why I did not accept the offer — it would have been so much better for me, the opportunities would have been much greater than in a printing-office. I told her I liked the work and wanted to learn the trade. She immediately gave me a scornful look. 'Oh, my!' she said. 'You would come in touch with such a better class of men in the office.' I quickly came back at her with, 'I want to tell you right here that I have met men in the printing-office who were every bit as fine as you will meet anywhere else.'

"I want to leave this point with you: If you ever hear any one say a thing against printers, think of that man whose picture is on that window, and whose name is on this school, and tell them that he was a printer, and a good printer. Ask them, also, what they would do for their books from which they gain their educations if there were no printers. And to you who in a very short time will go from this school to start out to work, I want to say: Every time you get the opportunity before you leave this school look at that magnificent window, and bear in mind the fact that he to whose memory it has been placed there started out just as you are starting out, and that by doing his work right, by being a good worker, he became honored as you are honoring him to-day."

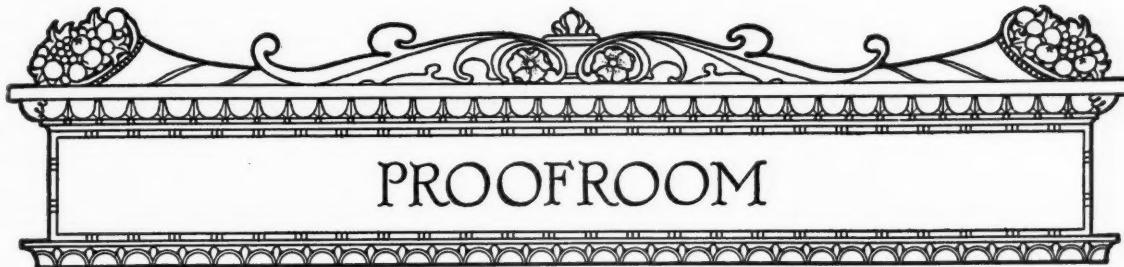
I particularly noted the reference of this speaker at the memorial exercises to the spirit that pervaded the establishment founded by Mr. Shepard. Such is a part of the immortality that is the Christian's hope. It is reflected in the personal interest which Mrs. H. O. Shepard and her daughter, Mrs. Clara J. Shepard, exhibit to every one in the employment of The Henry O. Shepard Company.

The memorial window is a memorial to the spirit typified by the life and accomplishments of Henry O. Shepard. It is a memorial to Mergenthaler; it is a memorial to Scott; it is a memorial to all men like them.

It is a memorial to Sam Rastall, to Joseph C. Snow; it is in honor of men like that uncompromising and stalwart fighter against adversity, James L. Regan, who now sits in his room on Wabash avenue, temporarily disabled after a life of useful service, of generous aid, of liberality that gave by stealth "and blushed to find it known."

James L. Regan worked with Scott, and his brains and skill have worked with many others in bringing order out of the inventor's dreams and making them available for the practical work of the printer.

Conceptions such as these inspired the printers of Chicago to aid the genius of O'Shaughnessy in making the memorial window through which the sun shines to make the varied hues of the pictures invite the children's gaze and ask what that window means and what the pictures mean. I have striven to say what they mean to me.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Punctuation and Capitals.

F. G., Dallas, Texas, asks: "Please state in the proofroom page of THE INLAND PRINTER whether or not the following is the correct punctuation and capitalization of a question for debate: 'Resolved: That Every Child between the Ages of Eight and Fourteen Years Should be Compelled to Attend School.' If the words should be capitalized as given, how are the words to be capitalized determined?"

Answer.—The only punctuation here is the colon, and that is correct enough if one prefers it, though my own choice would be a comma. Neither point can be called incorrect. I can find no reason for any of the capitals except the first two. It has become very common now to capitalize many such sentences after the fashion of headings, and I am not inclined to criticize such matters of style. The only rule for such cases is that each important word is to be capitalized. Notions differ widely as to which words are important.

Choice of Words.

E. C. E., Pierre, South Dakota, writes: "Some time ago an item appeared in one of our State papers with the sentence 'Ice froze last night.' Would like to know whether this is grammatically correct or not."

Answer.—Certainly the sentence is grammatically correct, as you will know by comparing it with "I slept last night." What you really wish to know is whether it is right to say that ice freezes, a matter not of grammar, but concerning the choice of words. As a matter of fact, what the item meant was (literally) that water froze, thus forming ice. But why be quite literal enough to insist that one should not say that ice froze? We use the same figure of speech in innumerable instances, as in speaking of small farmers when we mean that the farms are small, and the farmers may even be giants. Every one knows that such expressions do not mean literally just what is said. Ice forms by freezing, and it is not censurable to say that ice froze. Such criticism is far too pedantic and uncomfortable to be indulged except in a case involving some possible misunderstanding or absurdity.

Capitalizing in Job-Work.

F. M. I., Morris Park, Long Island, New York, writes: "In the April issue a little notice 'Capitals in Display' interested me, so I looked to see if it considered the word Church in caps. or l. c. I am issuing a weekly church bulletin (copy enclosed). I have about decided that I will use cap. C in the word Church when it applies to the organization — to the collection of members — and that when the word church applies to the building I shall use a l. c. c in ordinary copy. The word Pastor was preferred by our former minister — the present one prefers pastor (l. c.)."

Answer.—The bulletin sent was very much like the one noticed before, and there is little difference in such work generally. Some persons occasionally have peculiar notions and capitalize certain words that others do not, but I do not think they differ much about Church and church. Your suggested practice is so reasonable that there seems to be no reason for hesitation. In the case of the ministers there is no reason why each one should not have his choice between Pastor and pastor without question.

Obviating a Difficulty.

W. B. S., Lancaster, Pennsylvania, tells us how to solve a problem: "There seems to be a great deal of confusion and worriment in the proper compounding of words. To obviate this difficulty I would eliminate the hyphen in all cases except in compound adjectives. For instance: A Lutheran Sunday school; the Sunday-school book; the apple tree; the never-to-be-forgotten rule; the printing office; the printing-office towel; the hymn book; the hymn-book committee; pear-tree blight — Sunday, apple, printing, and hymn being adjectives as used in the cases without hyphens. By applying this grammatical rule there would be less trouble among proof readers and compositors."

Answer.—This is not a new idea, but practically that which has held sway with a great many people from time immemorial. It would not be a bad idea, as to practicability, except for one thing — impracticability. I do not mean that it could not be made to work well enough if everybody could be induced to apply it in the same way. Probably it would; but a great many people could not be induced to accept it, especially as being grammatical. It is not founded on grammatical rule, but grammatical anarchy. Not one of the words instanced as adjectives is an adjective according to present English classification, though some people call them so.

It would be a hopeless task to induce the English-speaking people to adopt universally the new grammar that would be necessary to make the proposed rule grammatical. How long would it take to convert the people who made the rules for the University of Chicago Press? Their Manual of Style says: "Hyphenate, as a rule, nouns formed by the combination of two nouns standing in objective relation to each other — that is, one of whose components is derived from a transitive verb: mind-reader, story-teller, fool-killer, office-holder, well-wisher, evil-doer, property-owner; hero-worship, child-study; wood-turning, clay-modeling. Exceptions are such common and brief compounds as lawgiver, taxpayer, proofreader, bookkeeper, stockholder." And this is only one short section from eight large pages, mostly devoted to rules for the use of hyphens.

Now, I, for one, will never miss a meal or lose a night's sleep through concern about the use or non-use of hyphens,

though I believe in the use of many more than any one else known to me will learn to use. What bothers me much more is the prevalence of such silly ideas as this from our correspondent that he is offering a rule that will lessen the troubles of proofreaders and compositors. How would it affect those who worked under a rule like the one I have quoted? When men of unquestionable superior ability make such rules the proofreaders and compositors can do nothing but follow them.

A much surer way to obviate difficulty would be found in persuading the workers to follow copy, right or wrong. Many of those who are least reasonable in making copy are most firmly determined that their copy shall be followed.

Written for THE INLAND PRINTER.

THE HEAD PROOFREADER.

BY F. HORACE TEALL.

 WHILE the title for this article seems to be well chosen, I can hardly do better for a beginning than to acknowledge that I have at least as much to say about the other readers and their relation to the head one. No person fit to be a head proofreader needs to be told what the duties of the position are, or how to perform them. Of course the name implies authority in guiding the work of the proofroom, but with limitations that vary greatly, especially in large establishments doing general custom work. So much simply to lead to the fact that no attempt is to be made to define or describe the duties of the position, which vary according to local conditions.

Local conditions have always differed in minor matters, in ways too numerous to specify, and still do so, even in offices that have similar varieties of work. But in at least one important matter there seems to be little of general change from the old-time status. This matter is the relative value of service as between the chief and his subordinates. All proofroom work is classed as non-productive — I wonder why, since production would be practically worthless without verification. Productive or non-productive, however, relative values actually differ much more than is commonly recognized through difference in pay.

An example of this occurred in my own experience many years ago. I had been a proofreader in a morning newspaper office for a few weeks when I received a letter from the foreman which said, "Take charge of the room," but did not say, "At increased pay." Pay was the same for all, though taking charge involved a large increase of work, for it imposed the burden not only of deciding every question (and they were many), but also of directing the order of the work, in addition to reading at least as much as any one else. It was worth at least \$10 a week more than the common pay, although the common pay was liberal. I held the job six years, and was happy in the knowledge that I always worked the best I knew how. And this leads to the trite remark that no man ever can lose through doing the most and the best of which he is capable, whether he thinks he is well paid or not. Even in that place, where I knew perfectly well that I was giving much more for the money than any one else, I was building a reputation worth much more than temporary wages.

The head proofreader is always liable to more or less jealousy from the other readers. Of course it is only the narrow-minded persons who indulge such a feeling as jealousy or insubordination, but such persons are too plentiful for personal comfort. Not infrequently one or more readers among a large force are intellectually better qualified

than the one chosen to control their work and often to nullify much of the best of it through canceling their corrections; but these better qualified readers are usually also better able than the others to understand why the work can not always be done as they would have it.

The successful head proofreader in a large establishment must be not only a good proofreader, but a good executive. Indeed, as head of a large proofroom, his duty is mainly executive, including principally the selection of readers and their copyholders and the supervision of their work. Competent supervision is impossible without thorough knowledge of how the work should be done, and the best supervision will always come from one who can do the work competently himself.

Of course these remarks are all platitudes. Everybody knows all these things as well at least as I know them. But every-day experience indicates plainly that many do not always remember them, or they would never indulge in the frequent animadversions that are current. No wonder if proofreaders often become impatient or worse when their most conscientious efforts are overruled by some one who may not know as much as they do; their work is such as to expose them to such occurrence more than anything else could. But it is only fair that they should always make allowance for the increased strain on the nerves of the one who carries the burden of the room as a whole. This is not a plea for the head proofreader so much as it is one in favor of the others who are given to imagining grievances against him. Their own peace would be greatly heightened by the cultivation of easy acquiescence.

Here is what one reader wrote to me: "The famous head proofreader is not a stranger to us. He has all the credit that is coming to him — everything that is discovered, he found that. You find your modest query contemporaneously erased, and a strong blue pencil-mark rushes over it like a billow. Later he is at the foreman's platform with a long story about these worthless fellows: 'Look at the amount of work I have to do on review of these page-proofs!' All the thunderbolts of Jove, yet all 'stolen thunder.'"

I quote this because I know who was the person especially meant, and also that the complaint had a just foundation; but it is exactly this that proofreaders need to avoid for the furtherance of their own interests.

While I know that the charge against that one is not without reasonableness, and would be equally just in many other cases, I also know positively that many head proofreaders are the best and fairest friends of the employees and of their employers. I could name one (and I know there must be many others) who probably gets much credit that really belongs to other readers, but does not get it by making false claims. And this one really does a vast amount of work which consists largely in cutting down the corrections marked by the readers. Corrections known to be the best possible are canceled by this head reader, often with a feeling of disgust, because of customers' insistence that copy is right, and because of knowledge that, where the point in question is a debatable one, it is much better not to make changes.

The head proofreader in a large office, doing various work, is in a position fraught with much worry and uncertainty — so much that I do not covet it in the slightest degree. The one who holds the place is entitled to all the good will from the other readers that they are capable of. Instead of uttering or even feeling ill will or enmity, every one concerned should be friendly and loyal, even to the extent of gladly yielding in all cases to being overruled whether right or wrong.

REPUTATION, A NEGLECTED ASSET OF THE PRINTING BUSINESS — Concluded.

BY HENRY LEWIS BULLEN.



PINTING, judged by its achievements in the industrial world, should have a reputation greater than is accorded to any other thing made by man. Printing has a value not to be estimated by count or by weight. Printing is an influence, and not merely a commodity. For these reasons the collective body of printers should command a place second to none in the industrial world.

How may we acquire a status in the community equal to that enjoyed by European printers?

Every printing-office is a propaganda for its customers; why not occasionally make it a propaganda for printing? Those types and presses which day by day arouse public attention to all sorts of movements for the benefit of all sorts of causes — can we not use them to advance the printing industry to the forefront of public esteem?

Of course, we can, if we will resolve to make the reputation of printing great in America.

What is needed in each large city is collective action for collective benefit. Suppose the employing printers, platemakers and bookbinders of Chicago combined to circulate a small, correctly printed book describing how catalogues are printed and the nature and extent of the equipment and the variety of materials used in making catalogues, and printed therein a list of the houses that had contributed its share of the cost. Would that not be educational? Would that not create respect for printing? Would that not be good as well as inexpensive advertising?

Suppose the same large group hired space in the newspapers to tell the public day by day how printing had made many merchants and manufacturers wealthy, and that it was ready to do a like service to all who had the price — that would be good advertising.

Suppose the same large group published an organ which would magnify printing as an influence and educate the public in the history and achievements of printing — that would be good advertising.

Suppose the same large group organized exhibitions of their work, and went out into the highways and byways of commerce and compelled people to come and see how enterprising men were using printing profitably — that would be good advertising.

Yes, we have exhibitions of printing now, but, strange to say, they are attended only by printers and their brethren of the allied trades. I attended a fine exhibition in New York a few days ago, and at the opening exercises committees were created to bring together on one day the photoengravers, on another the electrotypers, on another the paper-dealers, on another the lithographers, on another the ad-smiths — the writers — but nothing was proposed to be done to bring in the ultimate buyers of printing.

Suppose a series of illustrated lectures were prepared to be delivered, by men who knew what they were talking about, in the public-school lecture courses and before business associations — inspiring lectures, with striking pictures, calculated to arouse admiration for our art and increase the *reputation* of printing — that would be good advertising. And if at intervals orators of national prominence could be induced to deliver orations on the glory of printing, that would secure newspaper publicity, the best kind of advertising. We smile when we say "The glory of printing." Does the architect smile when we speak of the glory of his art; or the painter, or the sculptor?

They swell with pride; but when we speak to printers of glory — well, there is a little smile. Now, the object of getting these great orators is not because they are so great, but they get on the front page. I notice when the bankers have a convention they have the President, or an ex-President, or some startling fellow that is on the front page. That is what we are after. Not his oratory, but we want to be on the front page with him. He speaks on banking, the glory of banking, and it is flashed all over the country by the Associated Press. What he said is, perhaps, not any better than what the obscure man at his side could have said. But why not hire these men?

These are not projects for the narrow men. They are for men of courage who in a campaign for collective benefit would have faith that their own merits will secure to themselves a fair share of the collective benefits. The very fact that printers were demonstrating their faith in their own medicine would inspire respect and make some such propaganda profitable.

Suppose that every printer determined to measure up to the unequaled power of printing. That every printer made himself acquainted with the literature of printing and the great achievements of printers. That every printer bought books about printing — not dry-as-dust text-books, but some of the 10,000 books which have been written about the higher aspects of printing than its mechanics. That in the offices of every printer customers might see examples of the work of the master typographers of the past and present, and portraits of the great printers and other historical prints that inspire respect for printing. Suppose that every master printer, superintendent and foreman realized that an ill-educated boy had no place in a composing-room. That no boy would be permitted to learn typesetting until he had passed an examination to determine his fitness for a calling that deals chiefly with words, and in which no one can be entirely efficient who has not literary ability above the average.

Suppose, in fine, gentlemen, that we regarded printing with the same ardor and exalted sentiment that inspires the efficient painter, sculptor, architect, doctor and lawyer; then whining about lack of sufficient profits would decrease; the demand for printing would increase; the buyer would see greater value in printing and pay better prices; and printers as a body would rise in public estimation and be deferred to accordingly.

I want to talk now, in conclusion, on some of the historical aspects that bear on this subject. I am told that "What I want is something about the present; to hell with the past." Any man who says that doesn't realize that the greatness of America is the greatness of the past. What have we done in the past? Not what we are doing to-day; that is only formulating itself. We can't measure the great men of this country until they pass off. Abraham Lincoln believed in history. That belief made him President. You all know that while he made a reputation in this Western country, he was unknown in the East. He went to New York at the invitation of the Republican party there, and he made that great address which made him President. People were inclined to smile at this uncouth Western orator; he didn't even have flashy clothes on; never had seen a dress suit in his life. You have all read that speech; every American has read it; and there he showed he was the master of the Constitution, because he had followed it step by step from its inception. He could tell you what each man said and what he meant by it. It was a profound address; not political, but a great historical address. And the East knew that this was not a mere orator; that they had a student, as well as a man of char-

acter and oratory—and that made him President. History is the everlasting spring from which things grow. Any man who is not acquainted with the history of his country or the history of his occupation is narrow; he can't help but be narrow, and he is losing money by it.

American printers, as I have said before, have superior technical ability. My plea is that they will greatly increase the pleasure they have in their business, improve the status of the industry and find it easier to secure good profits, if they take time to learn the history of their art and become acquainted with its fascinating literature. This was the opinion of that very eminent and practical, money-making printer, Theodore Low De Vinne. Shortly before his death, in a letter commanding the Typographic Library and Museum, he said: "Printers should be inspired with love and admiration for their trade. When any printer follows his trade simply because it is a money-making trade, he makes a serious mistake. I would go even further in saying that a prosperous printer will be more successful when he can inspire the buyers of printing in all its forms with the understanding that meritorious printing is really a worthy branch of the fine arts." It was said of De Vinne by one who knew him well that "he appreciated the greatness of his occupation, and made it respected by others." I ask you to stand with De Vinne, and many other successful printers who in some degree followed his example and were invariably successful, besides having great pleasure in their work. I have done my part by publishing in THE INLAND PRINTER a series of articles on the literature of typography, so that all who would be instructed and inspired by that literature might know what it is and where to find it. As a veteran printer I can do no better service to younger men, nor any that will do more to make them more thoroughly efficient in their calling than to urge them to study the literature of printing, associate themselves with its splendid history, and to do all in their power to create public esteem for it. That was the way in which De Vinne made his reputation, and through that reputation he became the most prosperous printer of his time. If any printer does not find the literature of printing interesting, depend upon it, the fault is with himself and not with the literature.

A printer who is not well read is a misfit:

"A certain low form of aquatic animal life anchors itself to a rock and feeds on whatever the current brings. The average man feeds his mind in much the same way. He falls into line for current amusements. He reads only current literature. He listens to what happens to go by. He makes but little systematic attempt to shut out the unfit or to put himself in line for the fit. The result is a defective grade of human life that rarely elevates society and often degrades it."

Such men are not worthy to be master printers.

"It makes a good deal of difference in the worth of a man to-day whether his reading last night was 'Hamlet' and 'Isaiah' or 'The Other Man's Wife'; whether he went to the art institute or the burlesque show"; whether, if he is a printer, he takes pride in his typographical scholarship or uses his occupation with no greater sentiment than the butcher has in his butcher meat.

Next, I say, the printer is entitled to good profits because he practices the oldest and the greatest of all arts. When our art flourished, civilization advanced. When our art declined, civilization vanished.

Our occupation is the most important of all to mankind. Do you, gentlemen, believe that statement? If any of you do not know this to be true, you will not be so successful in the printing business as you might be.

We smile as we read that for two centuries printers were by imperial decree authorized to wear swords, a privilege confined to the ritter or knightly class. We smile when we learn that for two centuries the dwellings of the professors in the universities and of printers and of clergymen were exempt from taxation. We smile again as we learn that for two centuries no one was permitted to learn typesetting in France unless proficient in both Latin and Greek as well as French. Nevertheless, these were the evidences of the enthusiastic appreciation of the tremendous benefits which Europe had derived from our art of printing.

In this little book, "All the Liberal, Mechanic and Sedentary Arts," printed in 1568, by Sigismund Feyerabend, master printer of Frankfort, of which city he was for many years burgomeister, and illustrated by Jost Amman, one of the most celebrated wood-engravers of that period, we find a significant and, to my mind, sensible grading of occupations, according to their true importance in this world, commencing with the Deity and ending with the chicken-thief. Here we have about 130 pictures of great importance, for we must go to Amman to discover how people were dressed, how they carried on their occupations, and with what tools and appliances. This book gives us the earliest pictures of papermaking, typefounding, bookbinding and many other occupations. In the order of importance, the dignitaries of the Church follow the Deity; then the dignitaries of the State; then the scientists and the lawyer; then commence the industries, with the goldsmith or banker first; and the typefounder (No. 16 after the Deity) next; then the letter designer and letter engraver; and then the printer, No. 19 after the Creator! All the useful occupations, as well as music, sculpture, painting and farming, preceded the non-producers and the destroyers, for near the end, No. 115, is the general, followed by officers of lesser rank.

Gentlemen, if printers and other men of the industries and the farmers had been accorded by man the rank assigned to them by the wise printer-burgomeister, Feyerabend, civilization in Europe to-day would not be torn up by the roots. Would that men had worshiped the composing-stick and printing-press rather than the wasteful sword and hollow drum!

Is printing an art? When Henry Lewis Johnson issued his prospectus of *The Printing Art*, and looked around for a publisher, he approached one of the well-to-do printers of New England, a man known to every member of the United Typothetae, and this man dismissed the project with the ignorant, boorish remark: "What in hell has art to do with printing?" Here was an instance of a man degrading his calling and making it more difficult to secure good profits for printing. Yes, printing is an art. It is the oldest art, the mother art, for we, the typographers—writers with stamps—are the latest and best, though probably not the last development of the great writing art, originated by the first man or woman who scratched a reasoned symbol on a rock or on bark in prehistoric times. We are the successors of the rock-scratcher, and on our art all civilization and all other arts have been erected, for we from time immemorial have preserved and transmitted all human experience, all knowledge, all aspiration and all intellectuality.

Our predecessors made books and catalogues and contracts and broadsides on stones, bark, skins, leaves, papyrus, and finally on paper.

Where our art of writing flourished, civilization expanded. Where the people were denied our art or lost it, civilization vanished. There came a time when, by means

of abundant papyrus, books were cheaply and rapidly made, and these low-priced, widely circulated books made by our predecessors created first the wonderful civilization of Egypt, and in succession the master civilizations of Greece and Rome. The classic era, unsurpassed in its art and literature, flourished for centuries, and then vanished. We venerate its ruins; our presses at this very hour in every civilized country are printing the fragments of its literature. Why did this civilization pass into eclipse? The ruin of the classic era affords the proof of the supreme influence of the written and printed word widely circulated. Egypt, Greece and Rome were ruined by a famine of food for the mind. First, there was a dearth of papyrus, and

such as the Aldii, Froben, Dolet, the Estiennes, and other scholar-printers, who restored the classic learning to Europe. This, the greatest work of the printers, was the chief factor in the Renaissance and the foundation of modern civilization.

The starved brain of Europe was fed. With reading came progressive thinking, invention and more liberty; and Printing was seen to be the veritable Seed of Civilization, of which the so-called fine arts are the flowers.

Why, then, should we as a body be underlings? Have we not every reason to be proud to the extent of our calling and its preëminent work in the present and in the past? With this heritage, shall we mutely accept the status of



DAVY CROCKETT'S COON.
"Don't Shoot! I'll Come Down."

Photograph by R. R. Sallows, Goderich, Canada.

recourse was had to parchment, making books expensive and limiting their circulation. Second, the Christians came into power in the fourth century and prohibited the reading of the so-called pagan books — ostracized Plato, Homer, Cicero, Horace, Xenophon and the great galaxy of resplendent classic authors. Nothing was left to read but commentaries on the Scriptures, which people then cared no more for than people do now. Having little worth reading, the mass of the people ceased to know how to read or write, until in the eighth century Charlemagne, ruler of all Europe, ascended the throne, unable to write his own name. Few besides ecclesiastics could read, and practically the only books in use were those necessary to the priestly profession — tools of trade. From the fifth to the fourteenth century, from Saint Augustine to Dante, not one writer or thinker of even third-rate eminence appeared; the great public libraries were destroyed, civilization retrograded, and the thousand years known as the Dark Ages intervened, all because our predecessors in our art were without employment.

Then came Gutenberg, the great benefactor, whose invention restored the books to the people at a time when the world was in anarchy, filthy, insanitary and unsafe, and desperately ignorant and superstitious. The possibilities of this invention were gradually appreciated by men

mere mechanics catering to the physical needs of the world? No; we must assert ourselves; we must recall to the American public what it owes to printing and printers; and on our own part we must realize that education and printing are one and inseparable, the light of the world, and that we are the master torch-bearers!

B. L. T. INFECTS "TRIBUNE" PARAGRAPHERS.

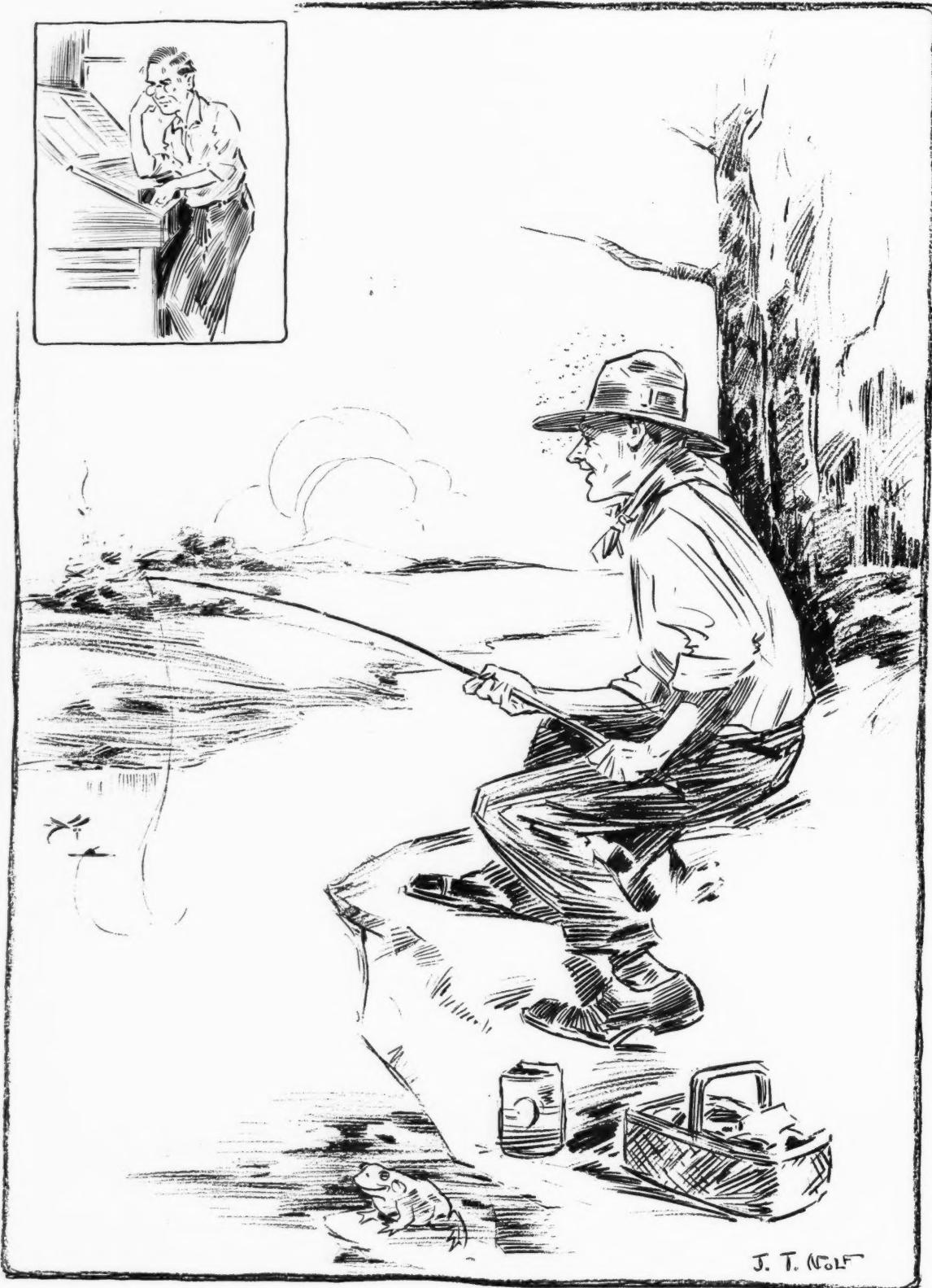
Found Dead with Jet Open.

Mrs. Theresa Gruber, 62 years old, of 3257 West Adams street, was found dead from gas in her room yesterday. She was employed in the home of Mrs. S. J. Morand, of 3504 West Jackson boulevard, for seven years, and was a Hungarian. The body was fully clothed and one gas jet was partly open. Mrs. Moran said the woman was always cheerful and believed death was an accident.

Coal Chute Attractive Nuisance.

A chute in a coal storehouse at South Kolmar avenue belonging to the Metropolitan West Side Elevated Railroad is an attractive nuisance, and a coroner's jury recommended that it be placed in safe condition at the inquest held into the death of Frank Oglesby, 10 years old, of 619 South Kildare avenue, who fell in the chute.

— These are from the "W. G. N."

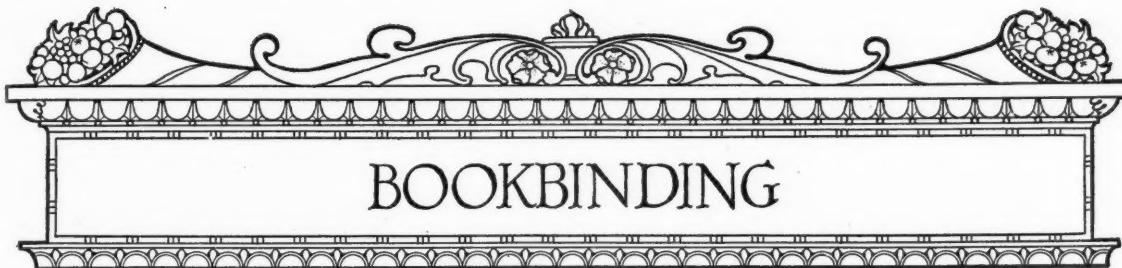


J. T. NOLF

BUSINESS CARES.

When cares of business weary me I love to steal away, and soothe my nerves to quietude a-fishin' in the bay.
Around me all is peace, and there I have a chance to think and scheme to make my little pile, surrounded by the drink.

Drawing by John T. Nolf, printer.



BY JOHN J. PLEGER, Author of "Bookbinding and Its Auxiliary Branches."
Copyright, 1916, by John J. Pleger.

The author of "Bookbinding and Its Auxiliary Branches," Mr. John J. Pleger, has arranged to contribute to these pages an intimate and detailed description of the various processes of bookbinding. The intent is primarily to make printers better acquainted with the foundation principles of good bookbinding, and to that end a greater liberality of treatment will be attempted than is practical for text-book purposes. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information, however, can be arranged for by addressing Mr. Pleger, care of The Inland Printer Company.

The Printer as a Bookbinder.

Some few years ago a printer in a small western town conceived the idea that a bindery was needed as an annex to his printing establishment. This was accomplished in a manner similar to that outlined in my previous article in THE INLAND PRINTER, entitled "Bookbinding in Printing Establishments." With the growth of the business the need for a practical binder became apparent, and after considerable effort he succeeded, with the aid of THE INLAND PRINTER, in employing a man who could rule, bind and finish — an all-around man. As the work in the bindery could be handled by two girls and a binder, the time necessary for supervision was inconsequential.

As frequently happens, this binder found at times that he was needed in two places at the same time. When he was ruling there was finishing which had to be done at that very moment; when he was finishing there was forwarding which had to be done in order to be in shape for finishing the next day; when he was putting books in leather there was either one or both of the other branches which had to be done at once. Realizing this predicament, his employer, the boss printer, conceived the idea that he could be of assistance in a pinch. And so he insisted on watching the ruling-machine while a finishing job was being executed to satisfy an unreasonable customer. It seemed to the boss printer that it certainly wasn't any trick to put ink on flannels and keep the pens running on a three-color pattern.

The binder carefully explained the operation to his employer, and so left the ruling-machine in his care while he went to perform the rush duties demanded on finishing. Absent-mindedly the printer put the blue-ink brush on the red flannel and, later, the purple brush on the blue flannels, etc. The telephone rang, he left the machine running while he answered it, and upon his return found a quarter of a ream run through the machine with quite a few missing lines. He hurriedly inked the flannels sufficiently to last for some time. After a few minutes the pressman appeared for an O. K. press proof; so, to enable him to devote a little more time to other things while the machine was running, the boss put on a little more ink than he had been told, and everything seemed to be running smoothly. Shortly thereafter he was again interrupted, and the amount of ink he put on the flannels was equal, in comparison, to the amount of water which flows over Niagara Falls. Drops of ink were at such frequent intervals that on his return he found nearly a hundred sheets spoiled.

In the excitement the air was perfumed with appellations which would have made the angels weep, and in his distress he called for the binder to straighten out the job and start the machine running again. The loss to the concern was about 10 cents' worth of blotting-paper and 10 cents' worth of ink, besides the cost of the paper. All this loss because the ruling game looked so easy that it seemed any boy or printer could feed the ink and keep the machine running.

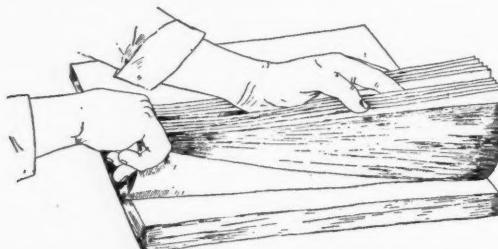
After the job was again put in condition to run, the boss printer took his place at the ruling-machine. During the next few minutes the feeder slipped a sheet in crooked, and in her eagerness to save the sheet pulled it out with a jerk, but not until the pens were on the sheet. To save the sheet, the boss printer stopped the power; and to advance the sheet, as he thought, he turned the crank handle backward and broke all the pens. Besides the waste of time, which he could have employed to better advantage doing nothing, he lost considerable money. All this because he failed to appreciate the difficulty of doing more than one thing at a time.

On another occasion a customer came in with a rush job of lettering, and as his binder was in the midst of putting some blank-books in leather, he decided to do the job himself. This seemed simple enough, as he had often watched this operation. The powder was applied and a line of type selected from his latest acquisition, lead type of course. This was placed in the pallet, screwed up tight and laid on the gas stove. While the type was heating he was called upon to O. K. some more press proofs and lingered a little too long, with the inevitable result that the type had melted and spoiled his printing-font.

This did not discourage him, however, because he proceeded to try again, but with a little more caution. He had inadvertently dropped the gold-rag in the gilding powder and he subsequently used it to clean the face of the type. He succeeded in picking up the gold, but when he made his impression on the leather the gold remained on the type instead of on the leather. His next impression was too hot and resulted in a spoiled pocketbook. This was another costly experiment, but he was determined to show his employees that he could master every detail of the work, so that he would not be at their mercy.

It would seem from the foregoing experience that when unreasonable demands are made by customers they should be turned down rather than be allowed to disorganize the entire establishment. The fear of losing business should not enter into it, because in nine cases out of ten a cus-

tomer is never pleased with a job that has been rushed and looks the part. The manner in which the job had been rushed and the unreasonableness of his request will be forgotten, but the slovenly work the customer has before him,



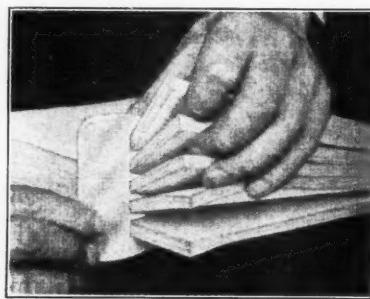
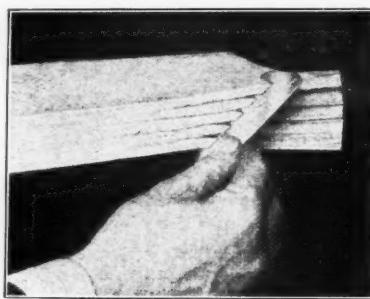
Illustrating the Correct Method of Counting Sheets of Paper.

and the chances are he will never again patronize that place.

The days when the "old man" was considered a genius because of his ability to turn to many things are gone;

where there was a dispute because of paper shortage the fault lay with the pressroom. In one place these disputes became so acute that the manager, at the request of the binder, insisted that all sheets be hand counted immediately upon receipt and a count record sent to the office and pressroom. In this particular case there were nine cases of shortages discovered which were attributed to the pressroom before any work had been done in the bindery, to one case where in the subsequent operation the bindery was responsible for spoilage. Thus it clearly demonstrates that hand counting before any work is performed in the bindery is the only salvation of that branch of the business. Any establishment which adopts that method of determining the paper shortage goes a long way toward placing the blame for shortages where it rightfully belongs.

A work order, with full instructions covering every detail of the work, should accompany all work sent to the bindery. The quantity received should be verified to see that the correct amount is available to complete the order. All shortages should be reported immediately upon receipt, so that should it be necessary to reprint, it may be done



Showing the Method of Using the Paper Divider.

Cuts by courtesy of Gane Brothers, Chicago.

to-day we consider such a man a putterer and lacking in business training. If a printer expects to be successful, he will hardly attempt to master every detail of the work, but will entrust others with responsibility and look to them for results. There is too much in bookbinding and paper-rueling that requires skill and practice to take up during such spare moments as an employing printer has available. In fairness, then, competent men should be left to discharge their duties so that their best may be given to their employer and their development assured along practical lines.

Counting.

Hand counting, although largely dispensed with in modern establishments, is frequently resorted to when disputes arise or when the quantity is hardly large enough to consume the time in setting the counter. There are counters made for nearly all bindery machinery, including the ruling and folding machines. The machine counters are as accurate as the men who operate them want them to be.

I doubt if there is a binder in existence who has not heard a pressman swear that he printed a hundred or two over and show figures which he purports have been copied from the counter. Sometimes pressmen are very positive that the sheets were spoiled in the bindery; it could not be otherwise. Many a binder has lost his reputation because of press counters, or rather because the men who operated the counter allowed it to register sheets which were thrown out because of defects in printing.

It has been my experience that in nine cases out of ten

before the form is distributed. The quantity received should be recorded on the work order.

Letterpress, book or ruled forms should be counted in lots of five hundred; pads, tablets or manifold sheets in accordance with the number required by the work order for binding. The counting is done by placing the left hand tightly upon the paper, and taking up approximately seventy-five sheets with the right hand on the corner edge of the paper. Fan it out with the thumb and index finger; then with the thumb of the left hand count five and hold back with the index finger. Repeat until a hundred are counted; lay the lot back and continue to five hundred; then straighten the pile and lift off on a platform.



Individual Pad Counter.

Cut by courtesy of Gane Brothers, Chicago.

In counting cardboard, the cards are slightly held with the left and run out with the right hand. Count five with the thumb of the right, and hold back with the index finger. The cards are laid off in convenient lots, and the operation continued. When the work is counted it should be sent to the division where the next operation is performed.

PAPER DIVIDERS.—Whenever accurate counting is unnecessary, paper can be measured off. This is accomplished

by first counting the number of sheets required in a pad and placing a pile about equal in thickness against the edge, pressing on both edges with the thumb, adding or taking away as many sheets as necessary until both piles feel about the same height.

The paper divider as shown in the illustration simplifies this operation by dividing paper in ream lots into fifths. This is done by holding the ream flat, then setting the top and bottom teeth to the thickness of the ream, about two inches from the edge, inserting the balance of the teeth in the paper and dividing as shown in the illustration.

To use the individual pad counter, count as many sheets as required for a pad and place the sheets between the jaws, bring them together on the paper and tighten by turning the handle to the right. Insert this into a pile of paper and lift off. This is repeated until the entire pile of paper has been divided.

How to Make a Full Cloth Photo Folder.

A Minnesota printer writes: "We are sending, under separate cover, sample of photo folder which we are planning to make, and while we do not have a bindery in connection with our printing department, yet we are willing to make the attempt at this job. We are at loss as to the quickest and easiest way to space the cardboard on the cloth. Also, would it be better to glue the whole cloth and then put on the cardboard or put the glue on the cardboard? Any other suggestions as to the getting out of this job in a creditable manner will be appreciated."

Answer.—The best method is to cut all material, cloth, board and cloth strips for the joints in advance. The cloth for the covering should be cut one and one-half inches larger each way than the open folder. This will permit three-fourths-inch turn-in over the edges of the board on all sides. Cut the boards the exact size and perfectly square, eight in all. Next cut three strips of cloth one and one-fourth inches wide and the length of the open folder; the cloth strips for the center should be one and one-fourth inches wide and as long as the exact width of the board. If the order calls for one or two folders, proceed as follows:

Place the cloth on a piece of pulp-board on the bench and put in four thumb-tacks, one in each of the four corners. Put the boards on a piece of soiled paper to the right, ready for gluing. Take a square and draw a pencil line across the top three-fourths inch from the edge. Draw a perpendicular line three-fourths inch from the left edge, another three-fourths inch from the right edge, and another three-fourths inch from the bottom edge. Now take a compasses and mark off the position of the left-hand board and draw a perpendicular line, measure off one-half inch for the joint and draw another perpendicular line. Repeat this for the second and third board. This is the guide for the position of all boards and allows one-half inch for the folding joint.

Now glue four boards and place them at the top in a row, using the pencil-marks as guides. Then glue the other four boards and place them at the bottom in a row, again using the pencil-marks as guides. Care must be taken to see that a perfect alignment of the boards both ways is obtained. Next remove the thumb-tacks and rub down with the folder and hands.

If there are to be a number of folders, jog the pieces of cloth carefully, lay them on the table and tack them down with wire brads at the four corners. Mark off the top piece as described above, then take a pin and prick through the cloth at each corner-mark. This will serve as a guide for the boards on all the pieces and does not

injure the cloth sufficiently to become objectionable. If the boards are laid on carefully they should align and coincide with the other covers.

There are other methods, the most common of which is to cut a strip of board one-half inch for the joint guide and two inches longer than the board. Lay the cloth on the bench, glue the four boards for the top row, lay on the first board three-fourths inch from the head and left edge of the cloth, as near as the eye can gage, place the guide strip close to the right edge and head edge of the board and lay the second board close to the edge of the guide strip, even with the top edge of the first board. Remove the guide strip and lay it against the right edge of the second board and lay the third board close to the edge of the guide strip, even with the top edge of the second board. Remove the guide strip and repeat the operation with the fourth board.

Then glue the four boards for the bottom, take the guide strip, place it against the bottom edge even with the left edge of the first board and lay the first bottom board against the edge; care must be taken to align the board with the left edge of the top board. Remove the strip and lay it against the right edge even with the head of the first board. Repeat the operation for the second, third and fourth boards; then turn the cloth over and rub down with the hand and folder. The neatness of the folder depends largely on the alignment of the boards, so that when the completed cover is folded all boards will coincide with each other.

When this is done, take a pair of shears and clip the four corners of the cloth to within one-eighth inch of the edge of the board. Now glue the four strips of cloth for the center joint, place them in position and rub down. Then glue the three strips of cloth for the perpendicular joints, lay them on in their places and rub down. After this is done, glue the projecting cloth ends and turn in on the board; first take the two horizontal ends and nick or tuck in the cloth on the corners, then turn in the two perpendicular ends and rub down.

Before pasting down the photographs, trim them down so that when they are put on the board a cloth border of at least one-eighth inch will show. Use photographers' paste for this purpose. If half-tones are to be used, the ordinary glue or paste can be used. If glue is used, it must not be too thick; if paste, not too thin. Thick glue sets too quickly and thin paste stretches the paper. After the photographs are pasted, place them on the board, allowing the same margin all around, and rub down. Place the folder between pulp-board with a good weight on top and leave it until dry, or about twenty-four hours.

We would suggest that you try an easier job, if you have had no experience with paste and glue, before attempting this.

GOING DOWN.

The Missouri pastor looked over his glasses and shook his uncut locks.

"Carrying out my original declaration," he said, "I am about to call the names of those persons who are now asleep in the congregation. John Stackpole!"

There was no response.

"John Stackpole!"

The stout man stirred again.

"Be down in a minute," he drowsily called. "Keep things hot for me."

The pastor's voice rang out:

"You're going down, all right, John Stackpole," he roared; "and things will be kept very hot, very hot for you! Let us now sing the ninety-ninth hymn."

CLIPPINGS AND COMMENTS.

From "A Line o' Type or Two," by B. L. T., in *Chicago Tribune*.

Unromantic Similes.

Sir: From the *Ladies' Home Journal*: "His arms went round her like calipers." Can you imagine a simile more unromantic?

ACHATES.

[Sure. "He kissed her like a cow pulling its foot out of the mud."]

SPEAKING of similes, our fellow columbine, Tom Daly, has been conducting a best-simile competition. The best of the offerings was weak compared with that which a neighbor on our left tossed off t'other day: "As lonesome as a rabbit six jumps ahead of a pack of hounds."

A WARREN avenue engraving company announces that it makes specialties of visiting and "buisiness" cards. The deuce of it is, you can't change the spelling in an engraved line so easily as in a line of type.

William Allan Allen White, Please Write.

The esteemed South Bend *Tribune* has Stewart Edward Edward White living in Grand Rapids, Mich. Who moved the Emporia, Kan., *Gazette* and its noted editor so quickly? — *From the La Porte Herald*.

THE Atlanta *Constitution* runs sporting news and stock market news on the same page. More or less fitting.

A NEW corporation is the Damm-Saur Upholstery Co., which, a number of waggish readers hasten to say, should be the Damm-Saur Pickle Co. P. V. M., more subtle, thinks the concern is specializing in Looey Quince effects.

Offered by the Proofroom.

O wad some power the giftie gie us
To see some folks before they see us.

The Inspired Compositor Once More.

Good German fellow, butcher, wishes a good disposition; not afraid to work. A. SCHULTZ.—*Trib. wantad.*

"WANTED—All-around man for top, side curtains, and slip covers." — *Daily News.*

All around describes it.

Why Commit Suicide?

Dr. Miltenberger spent Friday in Chicago taking a post-graduate course in surgery.—*From the Spring Valley (Ill.) Gazette.*

"CAN'T find such a place as Henpeck, Ohio, in any guide," writes W. S. E. Nevertheless there is such a place. One finds, in the rural papers, correspondence from many hamlets that are not in the postal guide.

Almost Perfect Conditions.

Mount Auburn, Iowa, a village of about 400 citizens, has not had a death or a case of serious illness this winter and much of the time has not had a resident physician.—*From the Dubuque Telegraph-Herald.*

Absorbed in His Work.

Sir: Old Doc Hill, of South Bend, family practitioner, always leaves his cigar on the fender of his car while making a call. T'other day the cigar was out when he returned. "Oh, darn!" he grunted. "I made that one too long."

SIB.

Why Not Oscar?

Among the admirers of Henry Ford in Atchison are Mr. and Mrs. Orville Carr, to whom was born an eight-pound boy yesterday afternoon. He received the name of Lester Ford Carr.—*From the Kansas City Star.*

All Fixed, Except —

To the Editor: Please publish these few lines for me I am known as a widow twice of Virginia, have four children, two small and two of school age am looking for a husband. I can not live on the place and take care of things alone, I am in earnest about wanting a husband, I need the help and protection of the right kind of a man. Would like to hear from men who are not over 40 years of age, single men that have no children, that have farmed and would be willing to live on a farm and take interest in the place and help as a life companion. Call and see me before cropping time. One with horses preferred, as I have none. Have all except horses and a true husband.—*From the Downey Idahoan.*

Cool, Indeed!

At the burning of a barn in Steele recently, our county superintendent displayed some nerve and pluck. Miss Hinman did not wait for the men to get there but hastened to the barn without stopping to dress, and in bare feet untied the horses before they had become unmanageable thus saving them with little trouble. There is not a man, we venture to say, in all Steele but what would have stopped to put on his pants before venturing out into the crisp air, but she didn't, her whole thought being of the dumb animals imperiled there. It was, indeed, a nervy and cool-headed performance.—*From the Tuttle (N. D.) Star.*

We Are Shipping Mr. Mason a Halo by Parcel Post.

The other day a tobacco manufacturer offered Walt Mason fifteen hundred dollars to write some verses about cigarettes. Walt could have written the verses in two or three days. But he turned down the offer. He holds cigarettes in low esteem. The cigarette is prohibited by law in several States, including Kansas. It is a vicious death-dealing nuisance, and Uncle Walt is standing on sure ground in turning his back on cigaret money.—*From the Emporia Gazette.*

The Iowa I. Dee.

President Wilson has appointed Bezie I. Dee postmaster of Akron, Iowa.—*From the Des Moines Register.*

"WANTED—Town calves. Will pay highest market price." — *Ad. in Waucoma (Iowa) Sentinel.*

Getting up a burlesque show, possibly.

The Second Post.

Send me your catalogue of tombstones. I am going to be in the market for several tombstones this year, and say, could you enclose one No. 4 buck shot in with the catalogue for a sample, as I have a rifle that looks to be that size and I will send you an order for 6 lbs. of round bullets.—*From a, perhaps tough, customer in Texas.*

THE greatest pleasure we get out of an automobile is not driving it in winter.

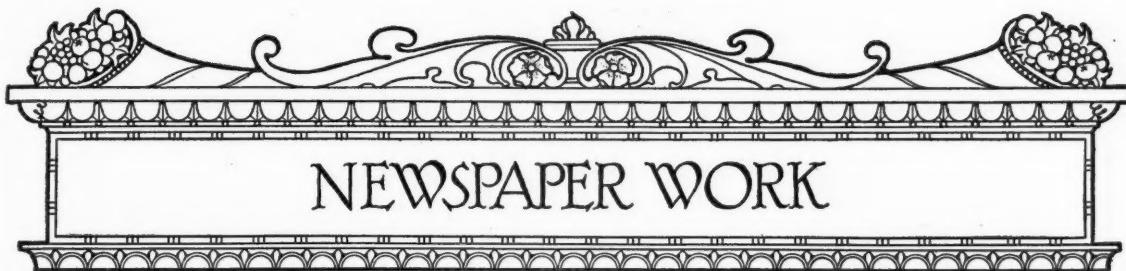
Here's Your Chance.

Wanted—A nice gentleman to take care of a perfect lady's horse what can speak German. Telephone Hinsdale 205.—*From the Hinsdale Doings.*

Hello, Central!

"She forced his lips to her own and spoke softly into them." — *From Ainstrie's for January.*

"WHICH of These Men Is You?" asks the revered American, and we are asked whether the sentence is not faulty. To be sure. The last word should be "youse."



BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

WHY NOT MORE UNIFORM RATES?

"Will you please be kind enough," writes the advertising manager of a country daily, "to send the writer some information or data relative to advertising rates of daily papers with a circulation of 5,000 or over? The *Tribune's* circulation is about 5,100, and we are very anxious to secure all the information we can just at this time with reference to rates charged by newspapers in our class. Do you consider 25 cents an inch each insertion to be a fair rate for a newspaper with a circulation like the *Tribune*?"

The paper mentioned is one which offers exceptional co-operation with advertisers and gives unusual service to subscribers and to the community, and for that reason my reply was that if I owned the *Tribune* I would put in an average rate of 35 cents an inch, based on 15 cents for the first 1,000 and 5 cents for each additional 1,000 of circulation.

Nothing is more erroneous, however, than to suppose there is any accepted rule as to what the advertising rate for a daily, or a weekly, of a certain class is or should be. This fact is easily demonstrated by examining any rate-book and comparing the rates there given with some standard rate. Not because it is the rate that should be adopted in all cases, but just for the purpose of having a basis of comparison, let us take as a standard the rate heretofore mentioned of 15 cents for the first 1,000 and 5 cents for each additional 1,000 of circulation, and note the wide variation from standard of the dailies of a certain State.

In the following table the paper is not identified, but the circulation and published rate are given, and by no method can those rates be harmonized. When reduced to

the papers varying from eight per cent over this schedule to 160 per cent below. Nor is the variation from the schedule assignable according to any constant factor of size of circulation, for some papers of 2,000, 3,000 and 9,000 circulation most nearly conform to this schedule, and other papers of 3,000 and 9,000 depart from it most widely.

It is true that there are only a few papers in the foregoing list, and the reader may think them exceptional, but the fact is that they are all the dailies under 10,000 circulation in one State.

That the papers of other States show similar lack of uniformity in their advertising rates is shown by the following list from another State.

Paper.	Circulation.	Published Rate.	Standard Rate.
A	1,203	\$0.12½	\$0.16
B	2,171	.15	.21
C	6,070	.18	.40
D	8,301	.28	.52
E	2,500	.14	.23
F	2,300	.10	.22
G	3,100	.15	.26
H	3,000	.28	.25

While the adoption of an iron-clad schedule is perhaps impossible, yet when two papers, one of 3,000 and the other over 8,000 circulation, both have the same rate of 28 cents, isn't it time that a little standardization was done; and when one paper of 3,000 charges 28 cents and another 15 cents, isn't it time to get together and do something?

Among weeklies the lack of harmony as to advertising rates is relatively as great, though not so marked because there is not such a wide variation of circulation. The num-

Paper.	Circulation.	Published Rate.	Rate per Thousand.	(*)	(†)
A	9,000	\$0.49	\$0.05½	\$0.55	—12
B	2,600	.25	.10	.23	+8
C	3,200	.10	.03	.26	—160
D	4,500	.22½	.05	.32	—42
E	10,200	.35	.03½	.60	—71
F	1,000	.10	.10	.15	—50
G	3,200	.11	.03½	.26	—136
H	2,700	.10	.03½	.23	—130
I	7,000	.21	.03	.45	—114
J	2,000	.20	.10	.20	00
K	9,000	.30	.03½	.55	—83
L	5,500	.20	.03½	.37	—85

(*) Standard rate computed at schedule given.

(†) Per cent published rate varies from standard rate.

a "per thousand" basis the rate is 3 cents in some cases and as high as 10 cents in others. Since the "per thousand" basis can not rightfully be applied to papers of small circulation, I have compared the rate to a standard which allows 15 cents for the first 1,000 and 5 cents for each additional 1,000, but still no harmony is apparent,

Paper.	Circulation.	Published Rate.	Standard Rate.
A	950	\$0.08	\$0.15
B	2,138	.20	.21
C	1,800	.10	.19
D	1,500	.09	.18
E	2,000	.12	.20
F	3,400	.15	.27
G	1,000	.15	.15
H	3,000	.15	.25
I	2,200	.15	.21
J	2,000	.22	.20
K	4,200	.25	.31
L	3,108	.16	.26
M	2,000	.10	.20
N	4,800	.16½	.34
O	4,379	.15	.32
P	1,800	.22	.19
Q	600	.15	.15

ber of weeklies of over 3,000 circulation is limited, the great majority being in the 1,000 and 2,000 classes. For that reason it should be much easier to reduce the display rates of weeklies to some standard basis.

The preceding table gives the rates of a number of weeklies taken at random from the list for still another State.

A glance at this table shows many remarkable discrepancies. Here are two papers, one of 600 and the other of 4,379 circulation, both selling space for 15 cents; one paper of 2,000 circulation gets 22 cents, and another 10 cents; one paper gets 3 cents and another 2 cents over the sched-



First page of special "Good Roads and Motor Edition" issued by *The Ravenna Republican*, Ravenna, Ohio. Large line at top of page and roads in the map were printed in red.

ule, while others are over a hundred per cent below schedule — that is, their rate is not half what it should be.

The advertising rates of other States show similar discrepancies, but there should be no need of citing further lists. Any publisher or committee of publishers interested can obtain the list of advertising rates of the papers of their own States and note the marked lack of harmony in the rates.

Some Proposed Schedules.

The rates here given and the rates here discussed are for plate matter, run-of-paper position. The uniform schedule of 15 cents for the first 1,000 and 5 cents for each additional 1,000 was first proposed by the Minnesota association after a thorough study of the cost of production under average conditions, and it should be said that the rates of a large number of Minnesota papers show a substantial compliance with this rate.

The publishers of Wisconsin are now considering the adoption of a universal rate of 12 cents for the first 200 of circulation and 1 cent for each additional 100, a reduction of 5 cents an inch being given for plate.

Another proposed schedule is one of 14 cents for the first 500 of circulation and 7 cents for each additional 1,000 — or 1 cent per agate line for the first 500 and half a cent for each additional 1,000.

The rates under these three schedules for various circulations work out as follows:

	At 15 cents first 1,000, 5 cents additional 1,000.	At 12 cents first 200, 1 cent ad- ditional 100.	At 14 cents first 500, 7 cents ad- ditional 1,000.
500.....	\$0.15	\$0.10	\$0.14
1,000.....	.15	.15	.17½
1,500.....	.17½	.20	.21
2,000.....	.20	.25	.24½
2,500.....	.22½	.30	.28
3,000.....	.25	.35	.31½

It would be most desirable if one of the schedules were generally adopted — which one is immaterial to the present discussion, because any one of them is much better than having no recognized standard of any kind. The first one, if adopted, really should be a net rate, but a commission to agencies could be paid out of the other two.

Of course I do not believe much in rates based on circulation, except where other things are equal. Rates are more properly based on the quality as well as the quantity of the service, but here again we find no recognized standard. Suppose two papers of 2,000 circulation, each maintaining exactly the same service in all respects except that one devotes one-half of the paper to advertising and the other devotes two-thirds to advertising, then if 20 cents an inch be a fair rate for the first, 15 cents an inch will be a fair rate for the second. In either case the revenue produced is the same — if of a six-column quarto, the twenty-four columns at 20 cents an inch produce \$96 and the thirty-two columns at 15 cents an inch produce \$96. Why should not this fact be taken into consideration, then, in comparing rates: that if a publisher's rate is high he shall with reasonable consistency maintain the proportion of reading-matter at a certain standard; and if his rate is low that it will be understood that the proportion of reading-matter which he maintains will be low? It seems to me that advertising should be bought and sold just as much on the proportion of reading-matter which it carries as on the number of papers published, and that publishers should advertise their "dead line" just as much as they advertise their circulation. The various "dead lines" are susceptible of being reduced to a schedule just the same as circulation, or could be arranged to effect a definite modification of the schedule of rates based on circulation.

About the only thing that can not be standardized is the character of the publication and the confidence in which it is held, and the effort put forth to make the advertising productive. No one can with just cause object to differences in rates based upon such differences in the service purchased, and certainly I will not so object, but I do object to the wide discrepancies between rates which are susceptible of standardization depending on the amount of circulation and the amount of reading-matter which an advertisement must carry.

A NEW ATTACK.

"Excuse me, sir," said the panhandler, shuffling up to Dubbleigh's side, "but you couldn't let me have fifteen dollars, could you?"

"Fifteen dollars?" echoed Dubbleigh. "Great Scott, man; do you for one moment suppose I'd be fool enough to give you fifteen dollars?"

"No, chief — I didn't," said the panhandler, "but I sort o' hoped you'd regard it as a kind of personal assessment and swear off fourteen ninety, leavin' me with a dime to the good!"

He got it.— *Chicago Herald*.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

Cape May County Times, Sea Isle City, New Jersey.—Your Easter special edition represents commendable effort in all departments. Of course we could make suggestions for an improvement from an artistic point of view, but are not commenting on de luxe volumes in this department. Judged from the standards of its class, the paper is entirely satisfactory.

Morrison County Leader, Morrisonville, New York.—Your paper is admirably printed, for the most part well made up and the advertisements are well composed, although these would be improved if plain rule borders were used throughout. Larger headings at the top of alternate columns, starting at the first, would give your paper a more interesting appearance.

The Grand Valley Times, Moab, Utah.—On your heading, the words "Grand Valley" should have been set the same size as the words "The" and "Times," unless it was your desire to subordinate them, in which case they should have been set much smaller so that the words "The Times" would really stand out. In other respects yours is an admirable little paper, manifestly equal to the field it covers.

The Camas Post, Camas, Washington.—Yours is surely an admirable paper, make-up, composition and presswork being of a very good quality. We do not, as a rule, admire this five-column size, yours being of five-column width and six-column depth, but, of course, the press one has at his disposal and conditions sometimes make odd sizes necessary. The seven-column page gives greater latitude for the arrangement of headings and advertisements and is the most popular size for that reason. When you have large half-tones to be placed on a page, position them somewhat above center rather than in the exact perpendicular center.

Kirksville Daily Express, Kirksville, Missouri.—Your paper is not well made up, but probably the fault is not with the make-up man. We refer particularly to the scattering of advertisements over the pages, virtually giving "full position" to them all. Read other reviews in this department anent the pyramid style of make-up as followed by all the leading newspapers of the country. The use of a uniform series of head-letter would improve the appearance of your first page; relative prominence can be given to the stories by variation in size of headings. The variety of borders used around the advertisements does not aid in giving individual identity to them and mars the appearance of the paper as a whole to a considerable degree. Advertisements, however, are for the most part satisfactorily composed.

The Bellevue Gazette, Bellevue, Ohio.—While there are opportunities for some improvement in the appearance of your paper, it is, as a whole, a commendable production. In printing, a trifle too much ink is carried, which causes a certain amount of offset, and the paper, therefore, does not appear clean. The advertisements are very well displayed, but some of the borders are very displeasing, especially those made up of units which produce a spotty effect, the prominence of the units attracting so much attention that close application to the process of reading can not be given by the readers. If in your place, we would eliminate all such borders from our equipment, as well as those wave and ribbon borders which do not harmonize with the type you use. The most displeasing of these borders is that one used around Cook's advertisement on page 27 of your issue for May 23.



Type of advertising received for special automobile edition of *The San Angelo Standard*, San Angelo, Texas.

The Ravenna Republican, Ravenna, Ohio.—Your "Good Roads and Motor Edition" is one of the best special editions we have ever seen. It was handled admirably from the editorial, advertising and mechanical standpoints, and no fault worth mentioning can be found with it in any particular. The news-matter is made up largely of descriptions of how roads have been improved, routes for drives, and news of interest to the

owners of cars. Two sections are devoted to automobile news, one to town-booming, and, in addition, there is the regular news section, four in all, or thirty-two pages. The text is copiously illustrated by half-tones and maps. The advertising was largely secured from the manufacturers of automobiles and accessories, through their agents, some of the manufacturers of well-known cars taking from a quarter to a full page of space. Those taking full-page space were the Reo, Hudson, Overland and Buick. Motorcycle and tire firms, generally, used half-page spaces. Typographically, the edition is almost a model, the display being strong, clean and effective, the compositors giving due attention to the value of white space and neatness in appearance. The first section was printed in two colors and the first page of this section is reproduced. Presswork is admirable indeed.

RIGHT on the heels of the Ohio automobile special comes one from the *San Angelo Daily Standard*, San Angelo, Texas. With a larger field from which to solicit advertising, it naturally carries a larger amount



Page from *The San Angelo Standard*, San Angelo, Texas, showing the kind of reading-matter used in making up its special automobile and good roads edition.

— the paper being a sixty-page edition and all the advertising is very well handled. For printing the *Standard* a perfecting press is used, and the presswork is good considering the high speed at which the papers are printed and folded. We know from experience it is difficult to arrange a paper well when there are so many large advertisements as appear in this one, but the news section of the edition could have been made up better if the advertisements had been made up from the lower right-hand corner instead of scattered over the page, cutting the reading-matter into little sections here and there.

WINSTON T. BARBOUR, Gonzales, Texas.—The majority of your advertisements are well composed, although here and there one appears in which larger type was used in composition than should have been, thus necessitating some crowding. Smaller type against a background of ample white space is better, for in reading the reader is able to take in more words of small type than large type at a glance, and one naturally rebels at congestion, no matter where in evidence. Some of the light-toned decorative borders used do not harmonize with the rather bold display type, and the fact that these borders do not join well at the corners produces a rather displeasing effect. From an artistic point of view some of the displays are not pleasing, due to the use of several styles of type in their composition, but our experience in your branch of the business leads us to believe that this is not entirely your fault. It is, however, a short-sighted policy for a newspaper to stock up on job fonts of a variety of faces, for large-weight fonts of one or two display series would not only help improve the artistic appearance of the paper, but would prove more economical as well, for then pulling of

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sorts would be largely eliminated and it would not be necessary to distribute lines partly set for want of some elusive character or letter necessary to complete it in the style in which it was started. In printing, too much ink is carried, causing offset, and the papers are therefore not clean when they reach the subscribers.

Devils Lake Daily Journal, Devils Lake, North Dakota.—A more dignified make-up and the use of smaller headings would improve your paper very much. By using such large headings over stories not important enough for such great emphasis you handicap yourself for the

DEVILS LAKE DAILY JOURNAL

The Only Daily Commercially Printed Paper in North Dakota. Circulation 1,000.

VOLUME 3, NUMBER 100

DEVILS LAKE, NORTH DAKOTA, FRIDAY EVENING, JUNE 18, 1910

Wonderful Weather Marks Opening of Convention Today

HUGHES MANAGERS PROMISE TO SHOW THAT G. O. P. CANDIDATE IS NOT ICEBERG

CARRANZA CALLS ELECTION TO BE HELD IN SEPTEMBER

S.S. WORKERS BY HUNDREDS PASS IN FRONT OF MOTION PICTURE CAMERA LATE TODAY

KIDNAPPING OF THE MOOSE PLANNED BY CHAIRMAN MCWOMBS

CROWDS POUR INTO CHICAGO TO HEAR 13 GREAT SPECIALISTS

LEMBERG OBJECTS TO RUSSIANS IN GREAT DRIVE ON AMERICANISM Dope EMPHASIZED AGAIN BY JUDGE HUGHES

THIS DISPATCH SAYS RYAN IS MERE OUTSIDER

Judge C. A. Pollock Nominated for Justice Hughes Place on Highest Court in U.S.

RUMANIA IS BILLED TO JOIN ALLIES IN FIGHTING TURKONS

NO MORE POLITICS ON BENCH IF THIS AMENDMENT PASSES

Too many large headings confuse the reader. How would this paper have given prominence to the story if the town's most prominent citizen had committed suicide five minutes before press time?

proper handling of really big stories when they come to light. What would you have done if, on June 13, with your first page, herewith shown, made up, the most prominent local citizen had committed suicide five minutes before time to go to press? You could not have done the story justice, for to use headings of sufficient size to stand out above the others would have left no space for the news itself. When a paper places scare-heads over unimportant items, the readers come to look upon it with distrust, so to speak, judging it in somewhat the same manner as individuals judge the braggart. With so much prominence given the headings, and with so many crying for attention, confusion results. It is a significant fact that in the largest cities the papers with the largest circulation are not those with the largest headings, but those more conservatively made up. There is lack of family resemblance between the remaining pages, due to the use of such a variety of type-faces.

ONE of the most pretentious special editions we have seen in some time is the "Imperial Irrigation District Edition" of the *El Centro Progress*, El Centro, California. It is ably edited and very well printed, though an improvement could be made in some of the half-tones. On a few of the pages the advertisements and half-tones are not arranged in an orderly manner, as, for example, page forty-three of section six. Had the large half-tone in the upper left-hand corner of this page been placed in the upper left-hand corner of page forty-two, the advertisements on the latter being placed in the lower right-hand corner, and if the small half-tone on page forty-three had been placed in the upper left-hand corner of that page and the story under the big heading started in the first column, immediately beneath the cut, a great improvement would have resulted. The entire force may justly feel proud of their work in this edition.

The Daily British Whig, Kingston, Ontario.—The "Progress and Prosperity Number" of your paper, issued April 8, is in every way commendable. On its fifty-six pages are presented comprehensive showings of local business, public and personal affairs, and the illustrations should prove highly interesting to the paper's subscribers. The four-

page illustrated section, made up wholly of war pictures and illustrations of Canadian soldiers, is very interesting. In addition, the names of all the men serving in the army are given, together with their regimental connections. The issue should be highly appreciated by those who have near relatives at the front, in fact by all loyal Canadians. The paper is well printed and the advertisements satisfactorily composed, although the latter are not out of the ordinary in any way. The business department alone handled the edition, the editorial force not being called upon to do any work in its production.

The Lebanon Pioneer, Lebanon, Indiana.—Your paper has all the earmarks of a successful publication. The advertisements are exceptionally well set and presswork also is quite satisfactory. Make-up, too, is good, although on the first page we would prefer a uniform style of headline, and for the inside pages we prefer the pyramid style of placing the advertisements. To position the advertisements in the corners practically means giving preferred positions to all advertisers and, besides, cuts the reading-matter up in such fashion as does not please the reader, and causes him to say sometimes, "Oh, the —— is full of advertisements." In turning from page to page the eyes of readers instinctively fall first at the upper left-hand corner, and for that reason the reading-matter should be grouped in that corner. A reader is more likely to dwell upon advertisements in the lower right-hand corner after the reading of the page is completed than if the advertisements are so placed that they interfere with reading.

THE PRINTING TRADES GOLF TOURNAMENT.

The printing and allied trades of Chicago will hold two golf tournaments this year, instead of one as in previous years. These tournaments will be held under the auspices of the Franklin-Typothetae of Chicago. The first tournament will be held Tuesday, July 11, at the La Grange Country Club. The golf links at La Grange are very fine, several thousands of dollars having been spent in remodeling the course, which makes it one of the finest in the country. The second tournament will be held at the Park Ridge Country Club, Tuesday, August 22.

The committee in charge of the arrangements, consisting of Franklin Wanner, H. T. Smith, W. A. Grant, E. W. Kirchner, Walter Munroe, Walter Klein, J. Harry Jones, with John I. Oswald as chairman, is busily engaged in arranging details, and a very enjoyable day in the country with a good dinner in the evening is assured all who attend. For the first tournament there will be match play against par in the morning; match play in flights of four in the afternoon, each with full tournament handicap.

Many prizes will be given for medal and match play, and winners of the flights in the afternoon will qualify for a special match-play event to be held with the second tournament on August 22, at Park Ridge Country Club. This tournament is open for all those engaged in the printing and allied trades, and their friends. All who desire to participate in either of the tournaments, or who would care for further information, will receive full particulars by communicating with Raymond Fennell, secretary, 325 Monadnock block; telephone, Harrison 4287-4288.

HIGHER ECONOMY.

Among the Japanese economy is held to be a high virtue. Two old misers of Tokyo were one day discussing ways and means of saving.

"I manage to make a fan last about twenty years," said one, "and this is my system: I don't wastefully open the whole fan and wave it carelessly. I open only one section at a time. That is good for about a year. Then I open the next, and so on until the fan is eventually used up."

"Twenty years for a good fan!" exclaimed the other. "What sinful extravagance! In my family, we use a fan for two or three generations, and this is how we do it: We open the whole fan, but we don't wear it out by waving it. Oh, no! We hold it still, like this, under our nose, and wave our face!" — *Everybody's*.

Written for THE INLAND PRINTER.

"HISTORY OF THE TEXAS PRESS"—A Review.

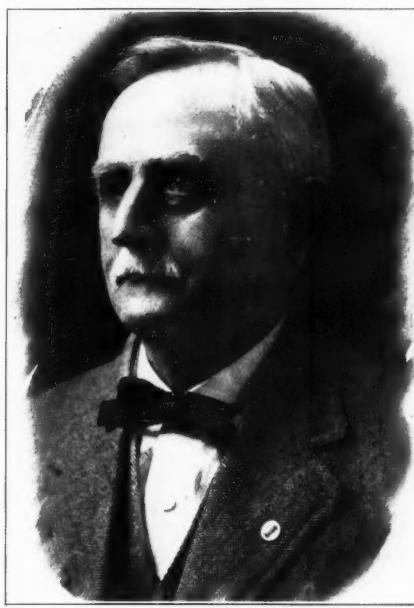
BY HENRY LEWIS BULLEN.

HIIS is the title of a book recently issued by the Texas Press Association (S. P. Harben, secretary, publisher of *The Echo*, Richardson, Texas), pp. 402, 8vo, cloth, price \$3.50, which we recommend to members of press associations generally. The author, Ferdinand B. Baillio, at one time president of the association and also president of the National Editorial Association, was editor and publisher of the *Johnson County Review*. He did not live to see the publication of his work, as he ended his earthly career in Cleburne, August 25, 1915. The history is preceded by a biography of the author by Henry Edwards, publisher of *The Banner*, Denison, Texas, and it tells us of an able, gentle, true-hearted man, in love with his occupation and therefore desirous of honoring it in every way, and finally by compiling this history. A Confederate soldier at sixteen, he left Louisiana, his native State, for Texas in 1867, and as farmer, editor and publisher, fulfilled his full duty as a citizen.

It is no fault of the author that the material he had to work on is commonplace. The newspaper press in Texas is not as influential as it might be if freedom of opinion were welcomed by the Texans. A strong minority political party is essential as a corrective and stimulus in a democracy, which may without such a corrective be as tyrannical as any autocracy. Nevertheless, Mr. Baillio has given us a faithful and complete narrative which will always be the basis of any future history of printing in Texas. His work gives the publishing profession in Texas a status it otherwise could not acquire. We may safely assume the newspaper publishers of any State to be weaklings if their activities are not worthy of an historian's attention. When we exclude the thirteen original States, there remain only five in the Union which can boast of having a history of printing. The day-by-day recorders of state history are either accomplishing their task in a spirit unworthy of their occupation or are unwarrantably careless of the reputation of their great profession.

Baillio has left a legacy to the members of his profession in Texas which it is to be hoped they will esteem at its true value, and the Texas Press Association is to be praised for publishing the work. Yet there is something petty and pitiful in the history of the undertaking, when we reflect that it was completed during two years under the auspices of the newspaper publishers of a State so large and of great wealth—a State in which two or three of the nations of the first class in Europe could be accommodated with a margin to spare. Except the gift of a typewriting machine by a few of the members, and a gift of the paper on which the text was written, nothing seems to have been done to reimburse the author for the expenses of his task, although the work was officially sanctioned in 1912. There was little even of a spirit of co-operation. It was planned to print biographical sketches of the members, but this had to be dropped, because (p. 297) "your historian begs to complain that out of about four hundred self-addressed and postage-prepaid postal cards sent out by the secretary to the members asking for biographical sketches, not more than one hundred and fifty so far have been returned." In fact this discourteous indifference prevented the biographical section from being included. The author did indeed receive a vote of thanks, but the recommendation of the committee on publication "that a steel

engraving of the author be the frontispiece of the volume" was not carried out. We have, instead, a half-tone, which is cheaper. We confess to liking a steel-plate portrait better. Evidently the profession of journalism in Texas has not arrived at its true estate, when those who practice it as newspaper publishers, to the number of more than four hundred, were so little able to reward the work of one of themselves who according to resolutions duly



Ferdinand B. Baillio.

passed had "sacrificed his means and his time for the promotion of the every interest of the Association" (p. 300).

The book is printed fairly well, except that it suffers from a glaring fault in its margins. The front and foot margins need not be criticized, but if three lines had been added to the page, thus reducing the head margins three-eighths of an inch, the appearance of the book would be wonderfully improved. Knowledge of margins is of the first importance to those who print things that have margins. In this book the head margins should be measured from the top lines of text and not from the running-head. The title is bad enough, but if raised five-eighths of an inch, and this space thrown in above the imprint, it would be much improved.

What is the matter with printing in Texas? The School of Journalism of the University of Texas issues *The Texas Journalist*, a monthly magazine full of "snappy" writing, but as a specimen of plain typography anything but creditable. The margins could scarcely be worse; the engraved cover a bad joke; mitered corners gaping; presswork inferior; and make-up inconsistent. It would not cost a bit more to make *The Texas Journalist* a model of clean and workmanlike (though inexpensive) printing.

These criticisms are offered in no caviling spirit, but to fulfil the duty of a reviewer or an editor, which is to praise what is worthy and correct error and not primarily to please the readers. Trade papers should not be run like grocery shops, subservient to the buyers. Editors have the same duty as that of ministers of the gospel and other teachers, to speak the truth as they see it, and elevate the standards of the industries they represent.

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This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge whatever attached to the service. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Country Newspaper Printer and Linotype Operator Seeks Opening.

(3460) A thoroughly experienced country newspaper printer, who has also had some experience on linotype machine, desires to secure a situation as combination man, spending part time on case and part time on machine in order to develop speed. A good, steady worker, and can give best of references. Southern States preferred.

Bindery Foreman or Stockman Open for Position.

(3461) Thirty-three years of age, fifteen years' experience on practically all classes of work. Understands cutting, handling and buying of stock, running perforating, punching and folding machines, also pamphlet binding, as well as half and three-quarter binding. Present concern going out of business makes change necessary. Desires position as bindery foreman, or would consider position as stockman in large plant. Best of references.

All-Around Binder Seeks Opening.

(3462) Twenty years' experience on pamphlet, check and pass-book work, etc., and familiar with various cutting machines. Now has full charge of check and pass-book department, but seeks opportunity for further advancement. Eighteen years with present firm.

Linotype Operator.

(3463) Having eleven years' experience in the printing industry, six years of that time being on the machine, seeks change. Is a machinist-operator and has worked on all machines except Model 9. Can set 5,000 ems per hour of nonpareil or brevier, with clean proofs. Has had experience as ad-man on newspapers, and is also a first-class job printer. Prefers a position in Western States or Canada on small daily or weekly paper where conditions are favorable and wages adequate. Will accept position as operator or machinist-operator in any plant with three machines or less. Married. Good habits. Best of references.

Machinist-Operator.

(3464) Steady worker, capable of producing 4,000 to 6,000 ems an hour, seeks opening in Northern or Western States, but will go anywhere if good opportunity is offered. Married. Will not accept position in towns in which there are saloons.

Machinist-Operator Having Equipment Seeks Connection.

(3465) Thoroughly experienced operator, now in business, owing to retirement of his partner would place his part of the equipment in an office guaranteeing steady work. Can place either one or two machines with necessary equipment. Can handle all classes of work. Would prefer installing machines in newspaper office in the East.

Pressroom Foreman Seeks Connection.

(3466) Desires position as pressroom foreman in medium-sized shop doing first-class work. Good knowledge of cylinder, platen and auto presses. Sixteen years' experience on presses, last two years as instructor in printing-school. Some knowledge of cost accounting and estimating. References furnished.

All-Around Man in Composing-Room.

(3467) Desires advancement. Experienced in layout work, hand-lettering and designing. Thirty-two years of age. Married. Temperate, steady and reliable. Will go anywhere if salary is right.

Machinist-Operator.

(3468) At present employed, but desires change where there is an opening for machinist-operator. Six years' experience on linotype, having worked on Models 3, 5 and 8, doing all kinds of work. Graduate from instruction room of Mergenthaler Linotype Company. Twenty-two years of age. Prefers the West. References.

Two-Thirds Pressman.

(3469) Having worked at the printing business for the past five years, feeding and helping around cylinder and two-color presses, would like to secure a position as two-thirds pressman where he can advance and become pressman. Has a fair knowledge of make-ready. Twenty-three years of age. Single. Good habits. Willing to locate in the Eastern or Central States. Good references.

Linotype Operator.

(3470) Young lady linotype operator, now employed on one of the best weekly papers in the State, seeks change. Can operate and care for machine. High-school education. Sets ten galley solid and fourteen leaded, clean proofs.

Cylinder and Platen Pressman.

(3471) Pressman, familiar with the better grade of color and half-tone work, desires to take charge of medium-sized shop. Will not consider less than \$25 per week, and position must be permanent. Best of references. Union. Married. Good habits.

Estimator and General Accountant.

(3472) A man with fourteen years' experience with large plants, embracing colorwork, tariff, catalogue, booklet, blank and all classes of printing and lithography, seeks opening. Experience includes office and plant direction, advertising and selling. Is an accurate estimator, cost and general accountant.

Superintendent or Foreman.

(3473) A man especially proficient in producing tasty, high-grade composition, and who thoroughly understands the up-to-date methods of turning out colorwork on patent bases, de-

sires position as superintendent or foreman. At present in full charge of mechanical departments of a concern doing a wide range of high-grade work, but as the greater part of the business is to be discontinued there will not be a position large enough for him. Would like to connect with some good concern which would appreciate the services of a really good man. Union. Married. References furnished from present employers and others.

Job-Printing Plant for Sale.

(3474) A good opportunity is offered to purchase a small job-printing plant located in Michigan. Consists of two platen presses and other necessary equipment. To right man will make a rental arrangement, giving practically full control, with privilege of taking over entire business later.

Linotype Machinist-Operator.

(3475) Twenty years' experience, during which time filled positions as foreman in small daily newspaper offices and of trade plants. Wide experience in estimating composition, etc. Competent to handle a linotype plant of any size; exceptionally rapid and clean operator on all classes of matter. Has also had experience as editorial and local writer. Willing to go anywhere, but expects good salary. Married. Best references.

Printer-Manager.

(3476) Wishes to connect with good, clean, up-to-date plant in some capacity — sales, service or mechanical departments. Can take charge or assist. Fifteen years' experience, both mechanical and business; five years in own shop. Understands costs, advertising, designing, composition and presswork. Married. Best habits. References. Union.

Linotype Operator.

(3477) Ten years' experience in the printing business, gained mostly on small dailies. Past six years worked almost exclusively on linotype. Also some experience as foreman, make-up and copy-cutter. Is willing to work in any department of shop. Understands Spanish and would accept position in Mexico or South America if proper arrangements could be made. Married. Good references.

Superintendent or Foreman.

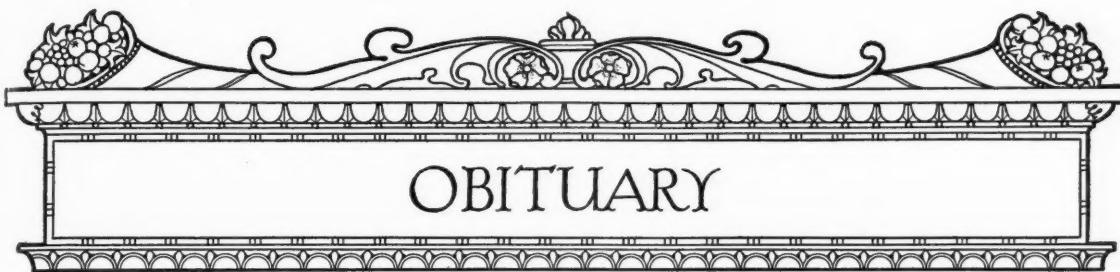
(3478) Fifteen years' experience in large and small shops. First-class compositor on high-grade work, estimating, layout, proofreading, general management. Salary not less than \$25 to start. Wants a place where ability will be appreciated. Married.

Newspaper Manager Desires Opening.

(3479) A man, thirty-four years of age, would like management of a good country weekly. Would manage same on a salary. Sixteen years' experience, seven years as owner and publisher of a leading county-seat newspaper. Is an excellent printer and good editorial and news writer. Was foreman of seven-man shop for three years. Now employed, but seeks change. Montana, Idaho or Western States preferred.

Office Executive.

(3480) First-class office executive, five years' experience in the printing business, will change positions. Thoroughly familiar with cost-accounting and is an expert bookkeeper. Knows the technicalities of the business, how to follow collections, extend credit, and something of creating new business. Thirty-three years of age. Good references as to ability and integrity. Well qualified to handle duties of assistant to manager, or as secretary and treasurer of printing corporation.

**John R. McLean.**

John R. McLean, owner of the *Cincinnati Enquirer* and the *Washington Post*, died recently at his home in Washington, D. C., in his sixty-eighth year. He had been suffering from a complication of diseases for several months. Mr. McLean was born in Cincinnati, Ohio, on September 17, 1848, and received his early education in the Cincinnati schools. Later he entered Harvard and also spent two years studying in Germany. He entered the employ of the *Cincinnati Enquirer* as office-boy and worked his way up, learning every step of the business. In 1873 he purchased his father's interest in the paper, and in 1877 became managing editor. In 1881 he acquired the sole ownership of the paper. Ten years ago he bought the *Washington Post*.

James Berwick.

James Berwick, president of the Norwood Press and the Berwick & Smith Company, and one of the oldest and best known printers in the United States, died suddenly from heart disease at his home in Walpole street, Norwood, Massachusetts, on June 15, at the age of seventy-six years. His death came without warning. Wednesday he was at his office attending to the duties which he had assigned to himself for years past. Thursday morning after breakfast he was reading a newspaper when seized with a heart attack. When the doctor arrived he found Mr. Berwick dead.

Mr. Berwick was born in Lunenberg, Nova Scotia, and entered the printing business as a boy. He first went to work for John Wilson, in Cambridge, and was superintendent of the press-room for Rockwell & Churchill for fourteen years. In 1884 he formed the Berwick & Smith Company, and when the Norwood Press was organized, a plant was established at Norwood in 1894.

He also was president of E. Fleming & Co., bookbinders, and the J. Stearns Cushing Company, publishers, and the New England Printers' Association.

He was formerly president of the Typothetæ, and a trustee of the Franklin Typographical Society. He founded the Norwood Press Club, giving a handsome clubhouse and an athletic field for the use of his employees, all at a cost of \$75,000. He was famed for his geniality, his democracy and his generosity. The tales of his kind deeds among his employees and the towns-folk are many.

James J. Schock.

Another veteran printer has been called from our ranks, and his departure is the source of deep regret among all who knew him—and they were many. James J. Schock, one of the old-time printers of Chicago, who was actively interested in the development of the work of providing printed service for newspapers, passed away on May 13, 1916. Born in Sandusky, Ohio, in 1842, Mr. Schock came to Chicago with his parents at the age of five years. He served his apprenticeship in various offices and was employed on the *Railroad Gazette* at the time it was purchased by A. N. Kellogg. When in 1864 Mr. Kellogg sold the *Gazette* and started the business which has since developed into the modern printed service for newspapers, Mr. Schock went with him, being his first employee and serving in the capacity of foreman for six years and as superintendent for twenty-six years more. The Kellogg plant was destroyed by the Chicago fire, and Mr. Schock was immediately sent to New York to secure a new outfit. This trip was not without its difficulties, as that great disaster caused a tremendous rush to the eastern metropolis. So great were the crowds Mr. Schock was forced to ride on the steps of the train almost all the way. He managed to secure new presses and material, however, and it was not long before they were installed in new and better quarters.

A man of exemplary character, a devoted husband and father, a true neighbor and friend, Mr. Schock's passing is deeply mourned.

Herst C. Gann.

Herst C. Gann, for over fifty-two years editor and publisher of the Warren (Ill.) *Sentinel-Leader*, passed away at his late home on Wednesday morning, May 31, after an illness extending over the past three years. Mr. Gann went to Warren with his parents in 1854, and at the age of thirteen years was apprenticed to the printers' trade in the office of the *Warren Independent*. With but a brief exception, he continued in the newspaper work until about one year ago, when he was compelled, on account of his illness, to leave the management of the paper to his daughter, Miss Lulu Gann. Mr. Gann took an active part in politics, and rendered effective service to the Republican party, frequently being sent as delegate to the various state and county conventions. He was also actively connected with several fraternal organizations, and was a liberal supporter of the Baptist Church.

Frederick H. Howland.

The newspaper fraternity has suffered a great loss in the passing, on Monday, June 5, 1916, of Frederick H. Howland. A brilliant writer, having a wide knowledge of men and events, Mr. Howland rapidly forged his way to the front ranks of journalism, his activities covering three continents and winning him fame in his chosen profession.

Graduating from the Massachusetts Institute of Technology at the age of eighteen years, Mr. Howland toured Europe and afterward began his newspaper career on the *Providence Journal*. Thirsting for the experiences of a war correspondent, he went to South Africa shortly after the Boer War started, retaining his connection with the *Providence Journal* and affiliating himself also with the *London Evening News*. For his work during the war, and for his book, "The Chase of De Wet," he was awarded a service medal by Queen Victoria.

Returning to this country after the Boer War, he resumed his service

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as Washington correspondent of the *Providence Journal*, remaining with that paper until 1906, when he became editor and part owner of the *Providence Tribune*. He was later associated with the *Journal of the Boston Chamber of Commerce* and with the *Philadelphia Press*.

Orville L. Smith.

Orville L. Smith, head of the Smith-Brooks Company, of Denver, Colorado, and active in the commercial and social life of Denver, died on Monday, May 8, 1916, following an attack of pneumonia. Mr. Smith was born in Sandy Hills, now Hudson Falls, New York, in 1850, and went to Denver in 1882. He was a printer by trade and worked at the case until 1886, when he and George W. Brooks entered into a partnership and opened a small printing-shop at 1516 Arapahoe street. They prospered, and in 1890 incorporated what is now the Smith-Brooks Printing Company, at 1743-1747 California street, employing 200 men. Mr. Brooks died in San Diego, California, May 13, 1911, after a brief illness.

While Orville L. Smith was widely known for his business integrity in commercial circles, he was equally well known in a philanthropic way for his almost countless charities, quietly given. He was a personal friend to each of the many employees of his big printing-establishment, and his death is counted by each of them as a distinct, personal loss.

M. J. Parker.

After a long and active career, M. J. Parker, a pioneer citizen of Ardmore, Oklahoma, and one of the best known newspaper men in the State, passed away at the age of sixty-four years on Sunday, April 30. The news of the death of Mr. Parker came as a great shock to the citizens of Ardmore, by whom he was held in the highest esteem. Mr. Parker had been a resident of Ardmore for nearly twenty years, and during that time was connected with various newspapers, and a few years ago started in the job-printing business for himself. Before making his home in the Southwest, he was connected with various newspapers in Georgia, his native State. He had been a member of the International Typographical Union for over forty-six years, and during that time had been an ardent worker for the advancement of the industry. He was active in the Chamber of Commerce and the Business Men's Association of Ardmore, and upon hearing of his death

the secretary of the Business Men's Association paid the following high tribute to his memory:

"I am quite sure every member of the Business Men's Association will be shocked to hear of Mr. Parker's death. He was one of the most consistent and faithful members of the association. He never missed a meeting, took a personal interest in the bureau work of the association, and was always among the first to contribute to any movement inaugurated. His demeanor was always a happy one, and he did not know of any such word as pessimism. Unpretentious in his manner, faithful in the exercise of his public and professional duties, Mr. Parker held the abiding respect of the business men of Ardmore, and no member of our association would be more sincerely missed and no loss more keenly regretted."

Carl Ungar.

A long and active career in newspaper circles ended on Saturday, June 3, 1916, when Carl Ungar, editor and publisher of the *Galveston (Tex.) Journal*, departed from this life at the age of sixty-one years. Born at Bonn-on-the-Rhine, Germany, in 1855, Mr. Ungar came to this country at the age of sixteen years. For a number of years he made his home in St. Louis, where he became editor of the *Amerika*, and was also on the staff of the *Westliche-Post*, under the late Col. Edward L. Preetorius. While in the newspaper business in St. Louis he studied law, was admitted to the bar, and for eight years served as associate city counselor of St. Louis. About four years ago Mr. Ungar moved to Galveston and founded the *Journal*, which is held in high regard by the German-American citizens of Galveston.

Daniel Hawkins Dean.

Daniel Hawkins Dean, a veteran printer and the oldest business man in Princeton, Illinois, passed away recently as the result of an attack of grippe from which he had suffered since the first of March. Mr. Dean was eighty-two years of age and had been in the printing business in Princeton since 1856. For years he was connected with the *Republican* and later with the *Tribune*, both of Princeton, and for a number of years conducted a job-printing business of his own. Born in Keene, New Hampshire, on June 13, 1834, the youngest of a family of eight children, he was bound out to a farmer at the age of seven years, following the death of his father, and was thereby deprived of any education to speak of as a boy. At the age of sixteen

he went to Lawrence, Massachusetts, where he learned the printing trade, and managed to secure three years of schooling. In 1855 he went to Constableville, New York, and shortly after drifted west to Chicago, but after a few months in that city moved to Princeton, where he made his home until the time of his death.

Louis Roesch.

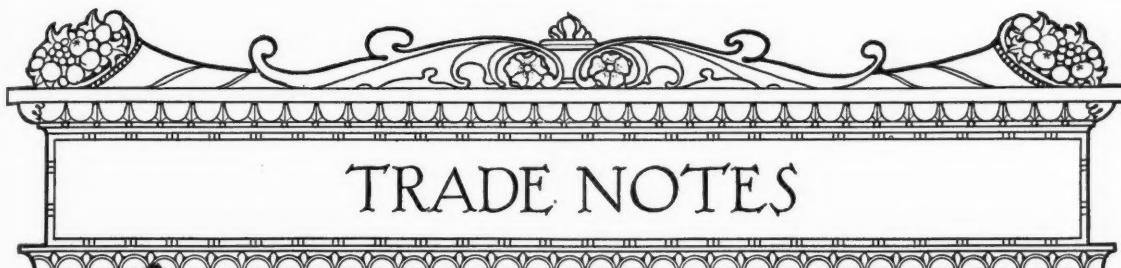
Louis Roesch, head of the Louis Roesch Company, lithographers and printers, of San Francisco, California, died on Friday, June 2, 1916, at his late home, 2531 Howard street. Mr. Roesch was a native of Stuttgart, Germany, and came to this country at an early age. He was widely known and held in high regard in business circles of San Francisco.

NEWS ITEMS FROM THE UNITED TYPOTHEATAE AND FRANKLIN CLUBS OF AMERICA.

Harry S. Stuff, western representative of the United Typothetae and Franklin Clubs of America, was one of the speakers at the convention of the Associated Advertising Clubs of the World, held at Philadelphia, June 25 to 30. He addressed the Graphic Arts Section on the subject of "How to Advertise the Printing Business." This is the initiative address of the national organization's creative selling campaign for printers and advertisers. Mr. Stuff also talked to the printers assembled at the convention of the Tennessee Printers' Federation, held at Knoxville, Tennessee, on June 23, on the subject of "Creative Selling."

All printers and binders who desire to collect records of bindery production can obtain from the national headquarters of the United Typothetae and Franklin Clubs of America a treatise on this subject, entitled "Classification of Bindery Operations and Operation Numbers." This booklet is being issued in connection with the campaign to collect records of bindery production, as conducted by the Price-List Committee of the national organization. This is an important subject for consideration, and full particulars can be obtained by writing to national headquarters, 550 Transportation building, Chicago.

The Composite Statement of Cost of Production for the year 1915 is nearing completion. There has been considerable detail work connected with the compiling of the aggregate figures, but it is expected that the statistical figures will soon be completed and the statement printed.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Prices of Miehle Printing-Presses Advanced.

The Miehle Printing Press & Manufacturing Company has recently announced that it has made a reasonable advance in the selling prices of Miehle presses, in order to partially cover the increased cost of labor and materials.

Walter Reich Manager Philadelphia Office John Thomson Press Company.

The John Thomson Press Company has recently appointed Walter Reich as manager of the Philadelphia office. Mr. Reich has been connected with the force of the company for some time past and is well fitted to assume the duties of his new office. Previous to his connection with the John Thomson Press Company Mr. Reich was with the Aetna Life Insurance Company.

Miller Saw-Trimmer Company Opens New York Salesroom.

In order to more efficiently serve the trade, and to concentrate its local business, the Miller Saw-Trimmer Company has opened a salesroom at Beekman and Gold streets, New York city. Miller saw-trimmers and platen-press feeders have been installed in the new salesroom and are ready for inspection and demonstration. Warren A. Fowler has been appointed manager, and he and F. W. Snyder will give their entire time and service to the trade in the New York territory.

Old-Time Printing Pressmen's Association to Hold Picnic.

"There are days and other days, but there will be a big day when the 'Old-Timers' who have struggled to advance the printing art get together and exchange confidences with the younger members of the craft."

Thus reads the opening paragraph of the announcement of the coming picnic of the Old-Time Printing Pressmen's Association of Chicago. The date has been set for Saturday, August 5, 1916, Atlas Park selected as the place, and the members are especially

informed that "this picnic is not to be like other picnics—it is a family reunion of the Old-Time Printing Pressmen's Association and their friends." Everything that will tend to make the day a memorable one will be provided—music, dancing, games, refreshments, etc. The officers of the association are: Frank Dermody, president; J. L. Regan, first vice-president; Edward Freu, second vice-president; Frank Boyle, third vice-president; Dan Deegan, secretary; Frank J. Levey, sergeant-at-arms, and William C. Blaufus, treasurer.

Advance in Price of Standard High-Speed Automatic Job Presses.

From the Wood & Nathan Company, 30 East Twenty-third street, New York, comes the announcement that, owing to the increased cost of labor and material, it was necessary, on June 1, 1916, to advance the price of the Standard high-speed automatic job press, and that a further advance may be necessary at a later date. Inventories of printing-plants everywhere should be revised, as the costs of materials and machinery have advanced greatly, and a plant is now worth more money than ever before.

Warner Ticket Company Installs Reserved Seat Coupon Ticket Department.

An interesting announcement comes from the Warner Ticket Company, Ninth and Sibley streets, St. Paul, Minnesota, stating that a complete reserved seat coupon ticket department has been installed in its large railway ticket plant. The announcement contains samples of tickets which show to good advantage the work the plant can produce. The installation of the department was the work of Mr. Calvin Martin, an expert in specialty printing, who is well known to readers of THE INLAND PRINTER through the series of articles he has been contributing to our pages under the title "Specialty-Printing Problems and How to Overcome Them."

S. Evans Clark.

S. Evans Clark, who is well known by printers throughout the country through his former connection as secretary of the United Typothetae and Franklin Clubs of America, has announced his withdrawal as secretary of the National Graphic Arts Exposition, projected for the Grand Central Palace, New York city, this fall.

Moonlight Outing of Pittsburgh Division of Alling & Cory Company.

The fine, large excursion steamer Sunshine never carried a jollier, happier party than that of the employees, their wives and friends, of the Pittsburgh Division of The Alling & Cory Company, on Monday evening, June 12, 1916. The boat left The Alling & Cory Company Dock on the Allegheny River at five o'clock, and made a trip to the Ohio River and up the Monongahela River. Balmy June air, a perfect moon, a bounteous spread and music were all that was necessary to furnish the stage and settings of the paper-hatted, gaily dressed party in an evening of rare enjoyment of games and dancing, interspersed with readings by Pittsburgh's most delightful elocutionist, Mrs. A. W. Sherrill. On returning to the dock, three hearty cheers were given for A. H. Smith, the general manager, and for The Alling & Cory Company.

New Officers of International Typographical Union.

The election of officers of the International Typographical Union, held on May 24, 1916, resulted in the selection of the following members to guide the organization during the coming year: Marsden G. Scott, president; Walter W. Barrett, first vice-president; J. W. Hays, secretary-treasurer; Max S. Hayes, Frank Morrison, H. W. Dennett and Hugh Stevenson, delegates to the American Federation of Labor; Samuel Hadden, delegate to the Trade and Labor Congress of Canada; Thomas McCaffery, Malcolm A. Knock

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and William Mounce, trustees Union Printers' Home; Joe M. Johnson, agent Union Printers' Home; David W. Baird, Fred Barker and John M. Dugan, auditors.

St. Paul Printers' Supply Men Elect Officers.

The Printers' Supply Men of St. Paul, Minnesota, held their annual election of officers on May 18, 1916, C. I. Johnson, of the C. I. Johnson Manufacturing Company, printing materials and equipment, being chosen president. Ralph B. Henry, of the White & Leonard Company, paper,



C. I. Johnson.

President of the Printers' Supplymen of St. Paul, Minnesota.

was elected vice-president, and Paul H. Oleson, of Wright, Barrett & Stilwell Company, paper, secretary-treasurer. The Printers' Supply Men of St. Paul have a strong organization, including all dealers in printers' supplies within the city, and are working along lines of co-operation one with another.

Charles W. Bowerman, Printer, Honored by King George.

Among King George's birthday honors is a Privy Councillorship conferred upon Charles W. Bowerman, M.P., who has for many years been known as the "printers' M. P." Mr. Bowerman is now secretary of the Trade Union Congress of Great Britain, but he retains his old office of parliamentary secretary to the London Society of Compositors. He has been connected with printing all his life. At one time he worked as a compositor on the *London Daily Telegraph*, and he held various offices in the London Society of Compositors until he became general secretary. It is just over ten years ago since he first en-

tered Parliament as Labor Member for the Deptford Division of London, a district in which a very great many Fleet Street printers live. His candidature was financed by the trade society, and they have continued to bear the expenses of his political career up to the present time. There is another "printers' M. P." in the British House of Commons, George H. Roberts, of the Typographical Society, who sits for Norwich. He is Labor Party whip, and has been prominent in recruiting campaigning, and in defending the Government and the Labor Party from those elements in the labor movement who are inclined to be restive under the regulations in connection with the war. An ex-Labor Member, David J. Shackleton, a former cotton operative, has received the high distinction of Companion of the Bath.

Stovel Company Erecting New Plant.

Contracts have been let and work has already commenced on a large new plant for the Stovel Company, engravers, lithographers and printers, of Winnipeg, Canada. Immediately following the fire which destroyed the company's former plant, orders were placed by wire for new equipment, with the result that the company already has in operation a plant which is taking care of its business in a satisfactory way.

The plans for the new building contemplate an eight-story structure of



Paul H. Oleson.

Secretary-treasurer of the Printers' Supplymen of St. Paul, Minnesota.

reinforced concrete. Three of these floors will be completed so as to meet present requirements. The plant, it is said, will be one of the most complete in Canada. The total floor space of 84,000 square feet, as compared with

33,000 square feet in the old building, will give ample space for the accommodation of the most modern machinery obtainable. All branches of work previously carried on by the company will be executed by up-to-date methods in the new plant.

Smith-McCarthy Issues de Luxe Catalogue of Machine Faces.

Unfortunately, trade typesetting concerns do not as a rule see the advantage in getting out their catalogues of type-faces in artistic form. Quite frequently such lists are printed on cheap paper, often shabbily bound, and all too often poorly printed. Not so the new catalogue of monotype and linotype faces furnished by the Smith-McCarthy Typesetting Company, which in every respect is a handsome volume of 118 pages printed on a sepia dull-finish enameled stock and bound in heavy brown mottled stock, the end leaves being of the same grade but of a lighter weight. The firm's striking poster stamp, printed in orange, blue, black and gray, the latter secured through the medium of a Ben Day tint in the black plate, serves admirably as a cover-design, pasted in a pleasing position toward the top of the cover.

On the first pages of the book illustrations of the firm's office and various parts of the plant with the men at work are shown printed from half-tones, and these give a decidedly good impression of the equipment and personnel. Then follow the specimen pages. The character of the book is certain to impress all recipients, and on the desk of a prospective customer it is sure to stand out, thus giving Smith-McCarthy a handicap, so to speak, at the start, over firms issuing ordinary catalogues.

Fine Papers Effectively Handled.

S. D. Warren & Company, the well-known manufacturers of Cameo, Lustro, Silkote, and other high-grade printing-papers, have issued a new catalogue showing the various grades and colors of stock in their line. The stocks are printed from plates to which, individually, they are best adapted, the exhibit as a whole being decidedly effective. In addition to the pleasure all find in the examination of beautiful printed things, the printer who secures a copy is enabled to show his customers and prospective customers a variety of styles in illustration, which should make the problem of deciding on a catalogue, booklet or brochure treatment quite a simple matter.

The establishment which does not

have in its sample-file this exhibit of fine papers does not realize to the fullest extent the importance of paper in the production of good printing. Typography and presswork are by no means more important.

With all the advantages in the possession of this fine brochure, any employing printer may secure a copy by addressing S. D. Warren & Company, 200 Devonshire street, Boston, Massachusetts.

Booksellers' League of New York.

On Wednesday evening, April 26, the Booksellers' League of New York and many of its friends were the

completed and the entire party partook of a dainty luncheon provided by the Funk & Wagnalls Company.

Robert J. Cuddihy, treasurer of the company, spoke of the close and friendly personal association which has existed for the past twenty-four years with those to whom the physical production of the magazine had been entrusted.

Adam W. Wagnalls, the venerable president of the company, was the next speaker, and in an interesting way told of how the name of *The Literary Digest* had its origin. In early life, as a Lutheran minister in Missouri, he came across a copy of

been the printer of the magazine since its inception, gave his audience a number of interesting statistics relating to the materials used in producing one year's issues.

Mr. Malkan, the well-known bookseller, spoke of the benefit every bookseller in this country had derived from the Funk & Wagnalls Company, who, with one of its own books, "Tarry Thou Till I Come," had inaugurated the system of net prices.

Each guest received an advance copy of *The Literary Digest*, to which was attached a brief description of the editorial departments and how the news is culled from publications in all lan-



Members and Friends of the Booksellers' League of New York as Guests of the Funk & Wagnalls Company.

guests of the Funk & Wagnalls Company in witnessing the mechanical production of *The Literary Digest* at its printers and binders, the Publishers Printing Company and the William Knoepke Bindery, 207-217 West Twenty-fifth street, New York.

More than one hundred and fifty were present, and in squads of twenty-five they were conducted through the composing-rooms, foundry, pressrooms and bindery. The circulation of the magazine now exceeding 500,000 copies per week, they observed in operation a \$200,000 plant especially installed for its economical production on schedule time. The large Cottrell two-color rotary presses, printing sixty-four pages of this 9 by 12 inch periodical at one time, attracted particular attention. At nine o'clock the tour was

Braithwaite's Digest while visiting a medical acquaintance. It was a quarterly publication, and was a digest of the latest medical information from all over the world. The scope of the magazine impressed him, and especially the word "Digest." Moving to New York later, he founded the firm of Funk & Wagnalls with the late Dr. Isaac K. Funk, and when they decided to issue a weekly of their own that comprehensive word "Digest" was agreed upon as meeting their idea of publishing the best and latest news of the topics of the day, foreign comment, science and invention, letters and art, and religion and social service, all presented in an absolutely unbiased and impartial manner.

Joseph Gantz, president of the Publishers Printing Company, who has

languages. The evening was not only entertaining to all present, but instructive as well.

Exhibit of Printing by Bruce Rogers.

Several hundred books, together with many examples of fine printing, such as broadsides, posters, circulars, pamphlets and leaflets, the work of that master typographer, Bruce Rogers, were exhibited at the Free Public Library of Newark, New Jersey, during the early part of June. The exhibition was held under the auspices of the Carteret Book Club, of Newark. The object of the club is to increase interest in good printing in Newark. An attractive part of the exhibition was a complete set of fifty volumes, called the Riverside Press editions, put out by the Houghton Mifflin Com-

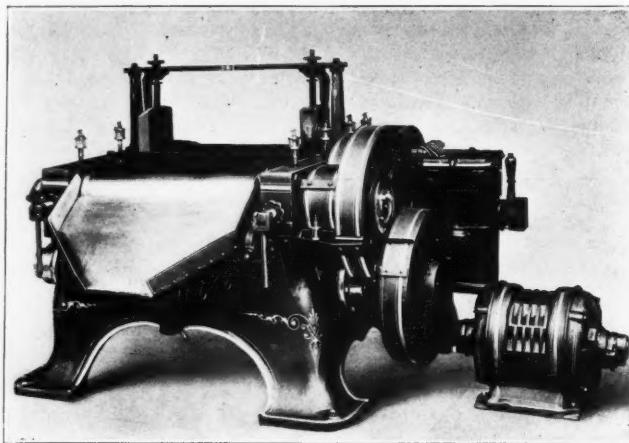
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pany under the direction of Mr. Rogers. These are unusual in workmanship and material.

The club also has under consideration, with good prospects of accomplishment, the publication of an essay on Mr. Rogers by A. W. Pollard, of the British Museum. Mr. Pollard is one of the greatest authorities on books and typography, ancient and

of the districts where gasoline is still employed.

Not content with the present state of affairs, however, the Mergenthaler Linotype Company, the sole selling agent for the Cutler-Hammer electric linotype pot, is carrying on a nationwide campaign for the downward revision of the existing rates for electrical heating. The time would therefore



Motor-Driven Ink or Pigment Mill.

modern, in the English-speaking world. In this essay, which has come into the possession of the Carteret Club, Mr. Pollard rates Mr. Rogers very highly. The purpose of the club, if the essay is published, is to bring it out, under the direction of Mr. Rogers, in a typographical style marked by simplicity and beauty.

Low Cost Electric Metal-Pot Heating.

The application of electric heating to the metal pots of linotypes and similar machines has advanced to a quite appreciable extent the quality of the work produced. The many advantages of electric heating in the way of producing close grained slugs with perfect printing surfaces, and, in fact, along cieney, have already been dwelt upon at such length that almost every one is such length that almost every one is familiar with them.

Many users of these electrical heaters have said that they would continue to use them even though the cost of the current were several times the present figure. As a matter of fact, however, the cost for electrical service of this kind has been steadily reduced, until at the present time there are probably but few places where it would not be actually cheaper than any other method of heating. Especially true is this

seem propitious for those who have not already adopted the electric pot to make the change and fully modernize their machines.

We suggest that you get in touch with the manufacturers of your composing-machine and see what they can do for you. If you have not considered the electric pot situation at all, it would be well to send for descriptive literature.

In the case of the Cutler-Hammer pot, the feature brought out most strongly is the fact that the heaters are of the immersion type; that is, they are placed directly in the molten metal itself. Thus full thermal efficiency is secured, there being no loss of heat in passing through the walls of the pot.

Motor-Driven Ink or Pigment Mill.

The demand for a printers' ink or pigment mill to grind inks, flat-drying wall paints, enamels and color varnishes, led to the development by the J. H. Day Company, of Cincinnati, Ohio, of the Day three-roll printers' ink or pigment mill.

Large chilled-iron rolls are used for grinding. These rolls are mounted on a solid frame which is a single casting. Its great weight eliminates the possibility of vibration, and insures the stability required in producing the finest quality pigment.

The bearings for the rolls are very heavy, and are fitted in large, planed housings which are provided with phosphor bronze bushings of peculiar construction forming an oil-flooded bearing, and thus preventing the journals from heating. All the gears are machine-cut, have a wide face, heavy pitch, and run as nearly noiseless as possible.

To facilitate cleaning, the scraper apron is made adjustable to any angle. It follows the roll, which can be moved in and out by means of a hand-wheel, and can be released from contact with the roll, drawn back and readily cleaned.

The rolls, which are hollow, can be fitted with packing-boxes to admit steam or hot water when desired, or when required the rolls can be water-cooled.

The illustration shows a Day three-roll printers' ink or pigment mill directly connected to a three-phase induction motor. The motor is of the squirrel-cage, constant-speed type and is equipped with a hand-operated auto starter. Both the motor and starter were manufactured by the Westinghouse Electric & Manufacturing Company, of East Pittsburgh, Pennsylvania.

Hugh E. Agnew with "Business Chronicle."

Hugh E. Agnew, who for the past three years has been instructor in advertising and marketing at the University of Washington, has resigned that position to become associate editor of the *Business Chronicle*, the new paper of which Edwin Selvin is editor.

The purpose of the *Business Chronicle* is to give accurate, comprehensive information regarding business conditions in the Northwest. It will have departments of banking, fisheries, lumber, food products, mining, real estate, and will give general news of Alaska, British Columbia, Washington, Oregon, Idaho and Montana. It will be the purpose to give collectively, both for residents and for the large number of eastern people who have investments in that section, the information they would like to have about the business conditions.

Mr. Selvin, the editor, for a number of years was financial editor of the Seattle (Wash.) *Post Intelligencer*, and prior to his connection with that paper was a well-known financial writer in New York city.

Mr. Agnew has had a wide and varied experience in the publishing business, beginning as a newsboy and working through the various depart-

ments up to the positions of business manager and editor. He has been an active member of the Seattle Ad. Club, of which he is now secretary and chairman of the Vigilance Committee, and is regarded as an authority on vigilance work. His successor at the university will be E. L. Troxell, of the University of Toledo.

A. T. Patterson.

In an attractive circular recently received from the Grand Rapids Electrotypes Company the announcement is made that A. T. Patterson has acquired an interest in that institution and will assume the active management and sales promotion of the



A. T. Patterson.

printers' supply and machinery departments. Mr. Patterson has been identified with the industry for many years, and his sound business principles and the good judgment he is capable of rendering in the installation and rehabilitating of printing-plants should make him a valuable addition to the forces of the company, and should give added assurance to its customers that their requirements will receive proper attention. The company carries a complete line of presses, wood and steel cabinets, type, and other equipment, and this line will be further enlarged to meet all demands.

Printers' Technical Association of Baltimore.

On Thursday evening, June 8, the first of a series of lectures to be given by the Printers' Technical Association of Baltimore, was delivered at the J. O. U. A. M. Temple by Mr. Nathan Billstein, one of the managing employers of the Lord Baltimore Press, to about sixty apprentices. Mr. Alex. M. Rutherford, secretary-treasurer of the association, in a few well-chosen remarks introduced the speaker. Mr. Billstein gave the boys the origin and definition of "printer's devil." He

then went on to ask the boys a few questions, among which was: "If a book set in six-point type made 100 pages, how many pages would it make if it were set in twelve-point type?" None of the boys were able to answer the question. He advised the boys to read "Ben Franklin's Autobiography" as an aid to their apprenticeship, after which he took the boys by stereopticon views through Germany and the City of Leipzig. These views were taken at the time of the International Exposition of the Graphic Arts.

Mr. Billstein also impressed on the boys that they were receiving big remuneration for the work they were performing as apprentices in comparison with the boys of Germany, quoting the salary of the boys in Germany in their fourth year at about \$1.20 per week. He said the importance of studying was essential as a means of advancement in the trade they had selected. It is believed by Mr. Billstein that the lectures will be of great benefit, and will give the boys a better knowledge of the printing industry and impress upon them the necessity of studying and applying themselves diligently to their work, so as to become competent and capable compositors. The next lecture will take place in August.

The association was formed to give the boys every available opportunity to thoroughly master the many details connected with the printing industry of to-day, not alone in the composing-room or any one particular department, but to give them thorough technical training by competent instructors, a thorough knowledge of the craft in general, its success, of course, depending upon the boy himself, his willingness to study and to closely apply himself to the advantages offered by the association.

Goldberg Display Fixtures.

In the Goldberg display fixtures, printers should find a ready solution of their problem of keeping samples on display in the office in an attractive manner so as to invite the attention of prospective customers. These fixtures can be secured in a number of different sizes and styles. They consist of a series of wings constructed of five-eighth-inch steel tubing, the body of which is built of a special kiln-dried lumber, covered on both sides with green burlap. These wings are fitted in substantial frames, varying according to the size and style desired.

Some of the claims made for these fixtures are that they multiply display surface, eliminate the accumulation of

dead stock, and permit of the entire line being shown in a manner convenient for reference, so that comparisons can be made at a minimum cost of time and effort.

Printers who are interested in displaying samples of their work in an effective manner should write for circulars giving complete information, together with prices. Address the Universal Display Fixture Corporation, 133 to 137 West Twenty-third street, New York.

Korean Composition on the Intertype.

For the first time in the history of typesetting machines a Korean face has been manufactured, and a few specimen lines are here shown. The matter reads from top to bottom, with the succeeding lines at the left instead of at the bottom. Try it.

A full specimen of this Korean face is found in the new-face supplement just issued by the Intertype Corporation to its Matrix Specimen Book. Owing to the number of new faces, borders, slides and headletter fonts produced in the past eighteen months, it was necessary to make the supplement practically as large as the original book. The book contains 85 pages, 25 of which illustrate borders and matrix slides; 36 new faces are shown, including a 12-point Outline Gothic, a

七八九〇元〇：
의위에왜자최더려취수래다대처하주희죄체
사아야여이와위에의차챠저쳐지
김귀교교귀제비세자녀네라서회씨
스님르나

Specimen of Korean Composition Produced on the Intertype.

handsome face for various kinds of jobwork. Two entirely new German faces, known as 14-point Gotisch and Schwabacher, have been combined on a two-letter matrix.

The supplement is printed on high-grade paper, and copies will be supplied to all offices using composing-machines. The Intertype Corporation will add continually to its stock of matrix faces, and proofs of each will be mailed to the trade in loose-sheet form whenever each face is ready for shipment.

THE INLAND PRINTER

A. H. MCQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 57.

JULY, 1916.

No. 4

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of **THE INLAND PRINTER** as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & CO., Bouvierie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & CO. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & CO. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & CO., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergstrasse 18, Leipzig, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & CO. (Limited), Cape Town, Durban and Johannesburg, South Africa.

JEAN VAN OVERSTRAeten, 3 rue Villa Hermosa, Brussels, Belgium.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

ERNST MÖRGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of **The Inland Printer** free to classified advertisers.

BUSINESS OPPORTUNITIES.

WE CAN SELL YOUR MACHINERY — For 18 years we have been successful agents for established manufacturers of printing-presses and allied machinery; our present added facilities and efficiency place us in a favorable position to also handle your machinery, as sole agents, or within a specified territory. GIBBS-BROWER CO., 261 Broadway, New York city.

FOR SALE AT A REAL BARGAIN — Well-equipped job-printing office in Central Michigan; good paying business in a city of 12,000; office now turning away work but proprietors must retire from the business; a snap for some live printer who wishes to get into the job-printing business. E 156.

FOR SALE — Well-equipped job-printing office established 6 years; invoices over \$3,500; low rents; plant doing a good line of mail-order printing throughout Ohio; if sold at once, at a bargain; reason — other business interests. E. D. BLACET, Mgr., Painesville, Ohio.

FOR SALE — Job-printing plant in live Ohio town of 5,000; annual business \$7,000; will pay for itself in one year; splendid opportunity for young man. Write for particulars. E 116.

WANTED — Practical printer, capable of taking charge of modern shop in a growing Idaho city; must have some money to invest if position proves mutually satisfactory. E 157.

FOR SALE — A \$5,000 office; will sell at a big discount for cash on account of health; these are facts which we can prove to you. E 159.

FOR SALE — A job-printing business, established 20 years, in county-seat of 20,000 of Indiana; \$3,500; reason — age of owner. E 130.

FOR SALE — Half interest in growing job-printing and rubber-stamp plant in Jacksonville, Fla.; \$1,200. E 172.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, \$1. Circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE — Michle presses: 62, 56, 50, 46 and 34 inch; Century, 62, 42 and 35 inch; Optimus, 52, 47, 40, 32; also Pony and large drum and two-revolution cylinders of all makes; Brown folders, 25 by 38, 35 by 42; stichers 1-5 to 7/4 inch; Goldings, 10 by 15 to 15 by 21; large stock of all sizes Gordons, Universals, paper-cutters, printing and bookbinding machinery. We sell new and rebuilt machinery. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

FOR SALE — Model 90 Dexter job folder, folds from 12 by 16 to 32 by 44; 4, 8, 16, 24, 32 pages in right angles; 16, 24, 32 parallel in gangs of 2 or more up; has head perforator; also first fold pasteur. This machine is in first-class condition and will be sold at a bargain for cash. CASLON PRESS, 3101 Monroe st., Toledo, Ohio.

FOR SALE — Platen yardstick printing-press; size of chase, 15 by 18; weight, 4,500 pounds; in good condition for wood printing; also fine stock of imported and domestic calendar backs, stock runs from 200 to 3,000 each design; good salable goods; cheap. GEO. R. WOODRUFF, Ravenna, Ohio.

ELECTROTYPING AND STEREOTYPING MACHINERY — Several electro-type and stereotype machines in good serviceable condition; will sell at sacrifice prices, giving full particulars when answering inquiries. E. O. LOVELAND, 706 Baltimore av., Kansas City, Mo.

RERIVED PRESSES, capacity of all sizes of newspaper and job work. Write me your requirements and I will furnish illustrations and details that will interest you. C. FRANK BOUGHTON, 17-23 Rose st., New York city.

FOR SALE — One No. 2 Michle press, size of bed 36 by 50, 4 rollers, all extras; also Universal and 10 by 15 Chandler & Price presses; all machines in good shape. Apply THE SCHARF TAG & LABEL CO., Ypsilanti, Mich.

DISSOLVED RELIEF OVERLAYS

FOR HALFTONE PRINTING

Indestructible Non-Shrinkable Reliable

All Progressive Printers investigate. Shopright reasonable. Send for sample and terms.

OVERLAY PROCESS

121 Oklahoma Avenue
Milwaukee, Wisconsin

Please Mention THE INLAND PRINTER When Writing to Advertisers.

FOR SALE — One No. 6 standing press, one 24-inch job backer, one 33-inch Sheridan iron table shears; all in first-class condition; sale occasioned by combination of two plants. W. T. HOLLANDS, Ann Arbor, Mich.

FOR SALE — Menges periodical folder, sheet 25 by 38, 4 right-angle folds; in excellent condition; cost \$500; selling to purchase larger machine; machine 4 years old. DEFIANCE PRINTING CO., Defiance, Ohio.

GOLDING PRESSES — 8 by 12, 10 by 15, 12 by 18, and 15 by 21; they are practically new in condition and appearance; also all sizes cylinder presses; send for list. PRESTON, 49A Purchase, Boston.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — 8-page Campbell newspaper press, with complete stereotype outfit; good condition; cheap. LAKE COUNTY PRINTING & PUB. CO., Hammond, Ind.

FOR SALE — One Christensen automatic saddle stitcher in good condition; very cheap for cash. CHAS. L. MOYER & CO., 605 South Clark st., Chicago, Ill.

FOR SALE — A five horse-power gas engine with tank and all equipment attached; also a Hickok No. 675 ruling machine; both secondhand. E 163.

FOR SALE — 10 by 15 Gordon, \$100, \$25 down; will buy 12-inch or 16-inch lever paper cutter. STANDARD PRESS, 64 Austin, Worcester, Mass.

WHITLOCK TWO-REVOLUTION PRESS, size of bed 29 by 42; 4-roller; a big bargain. PRESTON, 49A Purchase, Boston.

FOR SALE — Weekly paper in live town in Southeast Alaska. E 174.

HELP WANTED.

Bindery.

A LIVE, PRACTICAL MAN, not over 45 years of age, capable of taking charge of a very large bindery; must have a strong personality and be familiar with up-to-date working methods; can learn of a splendid opening by addressing E 176.

Composing-Room.

MACHINIST-OPERATOR — Man to take charge of 5 linotypes and 2 monotypes; must be high-class machinist and capable of instructing green operators and handling composition efficiently and economically; location, town of 15,000 in Central Western State; non-union. E 106.

Estimators.

PRINTING ESTIMATOR who has knowledge of cost systems with opportunity for future is wanted by large Chicago printing concern; prefer man who has some sales ability; state age, experience, references and salary expected. E 167.

Managers and Superintendents.

COMPOSING-ROOM FOREMAN — Man to handle output of 5 linotypes and 2 monotypes efficiently and economically, also to instruct green help; location — town of 15,000 in Central Western State; non-union. E 107.

WANTED — Manager for printing and publishing plant; one who knows costs and can take charge of sales; we want a "live wire" and have good proposition to offer the right man. E 171.

Salesmen.

EXPERIENCED lithographic and printing-ink salesman to represent first-class ink manufacturer. E 160.

INFORMATION.

— WM. J. GLENNAN —

\$25.00 REWARD for the present authentic address of WM. J. GLENNAN, a printer, formerly of Shoshone, Idaho; last heard of at Achille, Okla., 1915. May be truck farming now. Any one knowing his whereabouts address his sister, MRS. HATTIE GIBBS, 2200a Indiana av., St. Louis, Mo.

INSTRUCTION.

LINOTYPE INSTRUCTION — 18 Mergenthalers: evenings, \$5 weekly; day course, 6 to 9 hours, 12 weeks, \$80; six months' course, \$150; 9 years of constant improvement; every possible advantage; opportunity for printers to earn on tuition; call or write. EMPIRE MERTENTHALER LINOTYPE SCHOOL, 133-135-137 East 16th st., New York city.

MISCELLANEOUS.
IF YOU KNOW how to letter felt pennants, write us to-day; we have an interesting proposition for a thoroughly experienced man. TROY CARRIAGE SUN SHADE CO., Troy, Ohio.

PERSON'S LOGOTYPES are displacing machine composition; investigate before buying a machine; 15 cents per pound allowed for old type. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

SITUATIONS WANTED.

All-Around Men.

YOUNG MAN, 30, whose experience includes practically all branches of the printing trade, 2 years as secretary of a master printers' organization, and a number of years' experience on the road and in the house for a printers' supply and paper house, wants a position in the Far West or Canada; will start anywhere if there is a real opportunity for advancement; member of Typographical Union. E 177.

Bindery.

BINDERY FOREMAN of exceptional ability seeks opening with large progressive establishment; accustomed to big volume and fine quality of all kinds of work. E 152.

Cartoonist.

I WANT A POSITION as cartoonist; have had experience on 4 different papers and have done local work in the city of Little Rock, Ark. E 155.

Composing-Room.

LINOTYPE MACHINIST-OPERATOR — 18 years' experience; speed record holder; specialist on layout, high-grade job, book, catalogue composition; clever organizer, advertising and efficiency expert, produces results that bring trade; or will install linotype to create new department along original lines; opportunity desired to handle big business; salary secondary consideration; at present unoccupied. CECIL WRIGHTSON, 1208 Massachusetts av., Cambridge, Mass.

POSITION WANTED by machinist-operator capable of taking charge of copy for a battery of machines; first-class machinist and capable man in every respect. E 168.

JOB AND AD. COMPOSITOR, also linotype, wants situation in the East. E 175.

Managers and Superintendents.

SITUATION WANTED — 7 years' experience as foreman of color embossing and die-cutting specialty and novelty work in small shop; seeks change in larger field; has practical experience; age 27; married and strictly sober; prefers East. E 178.

Office.

EXECUTIVE, practical, efficient and economical, seeks connection with daily or commercial printing-plant where ability and energy are needed; 39 years old, healthy, thoroughly experienced in business, advertising, circulation and mechanical departments; will deliver the goods in live-wire style. E 173.

Pressroom.

WANTED — Position as assistant or pressroom foreman, by sober married man; have had 17 years' experience in the folding-box business; can furnish best references. E 158.

SITUATION WANTED — Very capable Auto. or Kelly pressman; 10 years' experience all kinds best printing; could handle small shop; best references. E 169.

PRESSMAN, reliable on cylinders and jobbers in half-tone, commercial and color work, wishes permanent position; married; union. E 938.

WANTED TO PURCHASE.

WANTED — 30-inch Advance lever cutter, 12 by 18 C. & P. Gordon, Pony Miehle, 25 by 40 Cottrell drum; we buy or sell on commission printing and binding machinery and complete outfits. Write us. WANNER MACHINERY CO., Chicago.

THE F. C. DAMM CO., 701 S. La Salle st., Chicago, pays cash for used linotype machines.

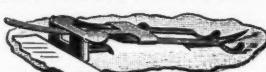
BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Megill's Patent

SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT

Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street
From us or your dealer. Free booklets.

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DOUBLE-GRIP GAUGES



VISE GRIP

Send for booklet this and other styles.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

THE INLAND PRINTER

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1917; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.—See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O. COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER—Electric-welded silver-gloss steel chases, Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle.

KEYSTONE TYPE FOUNDRY—Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPER PLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

Electrotypes' and Stereotypes' Machinery.

HOE, H. & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Embossing Composition.

STEWART'S EMBOSsing BOARD—Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Embossing Machines, Roller.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Gold Stamping and Embossing.

DEUSS, WILLIAM, & CO., 314 W. Superior st., Chicago. Index tabs and leather labels our specialty.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job press; prices, \$34 to \$77.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

PROCESS WORK —and
Electrotyping*The Journal for all up-to-date Process Workers*

All matters of current interest to Process Workers and Electrotypes are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

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Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A. W. PENROSE & CO., Ltd., 109 Farringdon Road, LONDON, E. C.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Paper-Macerating Machine and Card Local Ticket Machinery.

BLOMFELDT & RAPP CO., 108 N. Jefferson st., Chicago. Paper-macerating machine for destroying confidential papers, checks, and all kinds of stationery; paper can be used for packing.

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery.

HOE, R. & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 Dearborn st., Chicago; factory, Long Island City, New York.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 133-135 Michigan st., Milwaukee, Wis.; 719-721 Fourth st., St. Louis; Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; 305-307 Mt. Vernon av., Columbus.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders.

Printers' Supplies.

BARNHART BROTHERS & SPINDLER—Scientific Printing-Office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle.

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y. Steel rules and case racks for printers; special machinery for printers, etc.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

KEYSTONE TYPE FOUNDRY—See Typefounders.

Printing Machinery.

BARNHART BROTHERS & SPINDLER—Babcock drum and two-revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle.

Printing Machinery, Rebuilt.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printing Machinery, Secondhand.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago — Babcock drums, two-revolution and fast news presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

Roughing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only \$3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHR, 240 E. 33d st., New York.

Stippling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Typecasting Machines.

UNIVERSAL TYPE-MAKING MACHINE CO., 432 Fourth av., New York; Transportation bldg., Chicago.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st., S.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av.

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Boston, 78 India st.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West; Kansas City, 10th and Wyandotte sts.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st.

BARNHART BROTHERS & SPINDLER — Type, borders, ornaments, chases, brass rules, all-brass galleys, etc. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

Wire-Stitchers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

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Make More Money In Stationery
by using attractively appropriate Cuts, with
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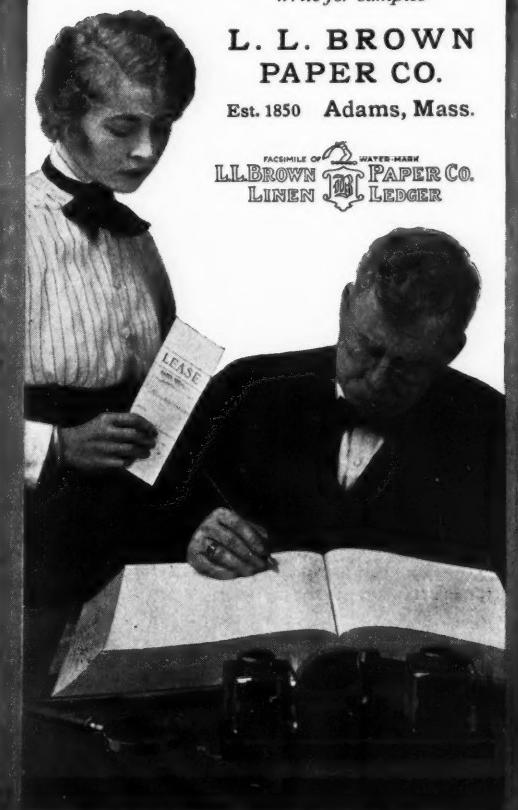
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L. L. BROWN PAPER CO.

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FACSIMILE OF WATER-MARK
L.L.BROWN PAPER CO.
LINEN LEDGER



THE TYPE-HI PLANER

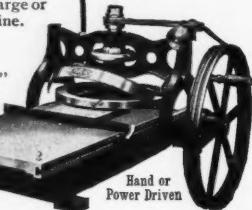
A Valuable Asset to Any Shop.

"I consider the 'Type-Hi' machine a most valuable asset to my equipment.

"I would not be without it for three times its cost. I don't see how any pressroom, large or small, can afford not to have this machine.

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CO. (Inc.)
SYRACUSE,
N. Y.



"What it does" is told in a booklet, a copy of which you can have for the asking.

JAMES WHITE PAPER CO.



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EIGHT TIMES FASTER THAN STRING
BINDS TYPE SECURELY. DURABLE

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ARTOTYPES AND PHOTOGRAVURES

F.A.RINGLER CO.
NEW YORK CITY

THE BEST SPECIAL Works for Lithographers

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ALBUM LITHO—26 parts in stock, 20 plates in black and color, \$2.50 each part.
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TREASURE OF GRAPHIC ARTS—24 folio plates in color, \$4.50.

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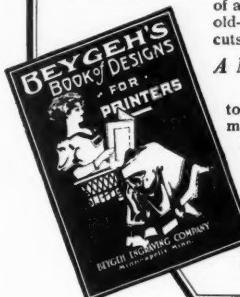
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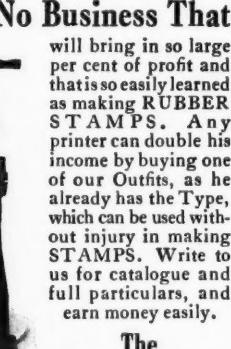
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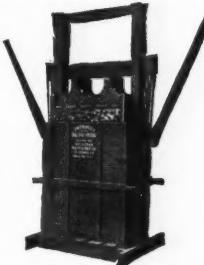
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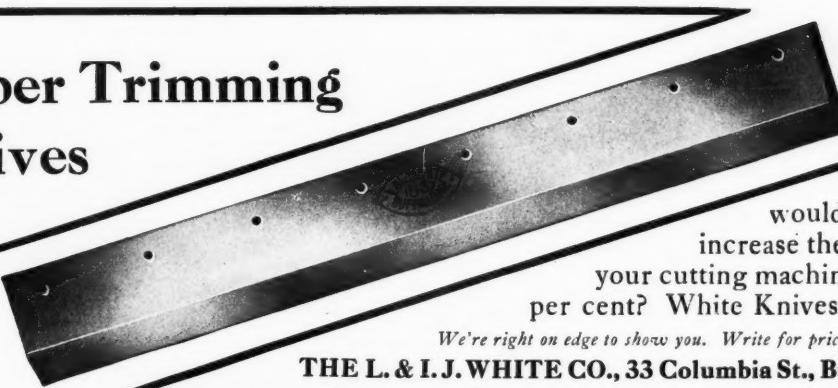
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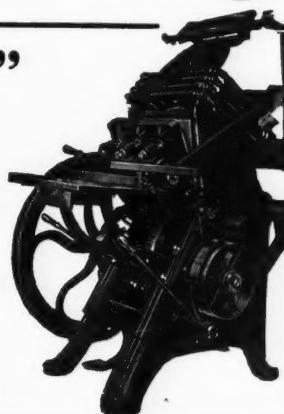
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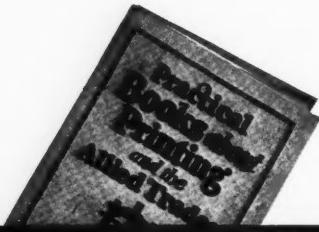
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WHAT COMPOSITORS SAY:

You merit the patronage of every working printer in the country.—*Nellie Williams, St. Paul, Minn.*

I wish to renew my subscription to THE INLAND PRINTER. I dropped it for some time. Thought I would like to make a change. But I'm a "wise guy" now.—*T. J. Mattingly, Rochester, N. Y.*

I consider THE INLAND PRINTER not an expense or a luxury, but an investment that will bring good returns. There are other printers' journals, but none to compare with the INLAND. I find information of value in every issue.—*Raymond Turner, Butler, Pa.*

I have gained more practical knowledge of the business from its columns than from any office I have ever worked in.—*Frank H. Lowe, Fort Smith, Ark.*

WHAT MACHINE OPERATORS SAY:

Your machine-composition department is certainly of great value. Each month I am able to get information from the department that always proves valuable assistance. I remove this section of THE INLAND PRINTER each month, and have several years filed away, and I make frequent use of them.—*A central New York machinist-operator.*

I am always able to get much valuable information from the machine-composition department of THE INLAND PRINTER.—*A. L. Shrike, Vinton, Iowa.*

I have to thank the machine-composition department in THE INLAND PRINTER for much assistance in acquiring a knowledge of the machine, and always read the monthly articles with avidity.—*John L. Neale, Victoria, B. C., Can.*

WHAT PRESSMEN SAY:

I think it is the best journal for the trade on the market to-day. It certainly was an educator for me, for when I started out two years ago as a cylinder pressman, I made good, and had the remark made to me, "How did you ever learn so much about the business, and you so young? We have men here for a long time who are barely getting along." It was THE INLAND PRINTER that I owe my success to, for I studied it; and I dearly loved to work at the good end of the trade, always looking for the best quality of work.—*Frank J. Nestor, Providence, R. I.*

I want to thank you with compound interest for the information you gave me in regard to the trouble we were having with our press, for, following your instructions, the trouble has disappeared.—*M. J. Duff, Lancaster, N. H.*

After careful study of your advice and following your suggestions, I was able to overcome the difficulty of the guides pushing the sheet away from them.—*J. R. Parks, Bureau of Printing and Supplies, San Juan, P. R.*

WHAT EMPLOYERS SAY:

As the general superintendent of the plant, it is very important that I keep well informed of the most modern ideas of printing and how the business should be run on the most economical plans and what to charge for the service rendered. All this information, and a great deal more, I get from THE INLAND PRINTER. In dealing with customers I often have to argue certain points, and to convince them of my position I pull down my file of valuable information and show them what I say is not my own fancy, but taken from the most reliable trade journal in the world. It is like a dose of medicine. It is most always a sure cure.—*E. W. Fields, Superintendent of McPherson & Waldron, Santa Cruz, Cal.*

I must say, while keeping other printing-trade journals, I find THE INLAND PRINTER the best of all. I have read every copy for five years and would not be without it.—*Henry A. Fiske, of Anderson-BRADLEY COMPANY, Portland, Ore.*

Never had a strike nor real kick in our plant, but fear there would be one, or both, if the crowd, from business manager to "devil," failed to get THE INLAND PRINTER.—*W. T. Wear, Opelika Daily News, Opelika, Ala.*

The monthly coming to our place of business of a periodical of such artistic make-up unquestionably becomes a constant lift-up, and especially to those in our manufacturing

department who have the time each month to go through it.—*The Dorsey Printing Company, Dallas, Tex.*

Just a line to wish you every success and to thank you for the sustaining influence of THE INLAND PRINTER.—*H. & J. Pillans & Wilson, Edinburgh, Scotland.*

WHAT PUBLISHERS SAY:

Really couldn't do without it, and as long as I can scrape up enough "dough" you can count me on the life-long list.—*A. M. Proctor, of the Bayonne Daily Times, Bayonne, N. J.*

I have been a regular subscriber for several years, and every year it becomes of greater interest and use to me. It is always full of things I would like to know, and I always begin to look for it about the first of every month.—*A. R. McAlpin, editor of the Hebron News, Hebron, Ind.*

We do not see how we could get along without THE INLAND PRINTER, as we find it quite a help to us in our business.—*R. Hook, of the Southern Publishing Company, Nashville, Tenn.*

THE INLAND PRINTER is the leading trade journal of the United States in the printing and news-paper field.—*Pomona (Cal.) Progress.*

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and get it—
with this aid

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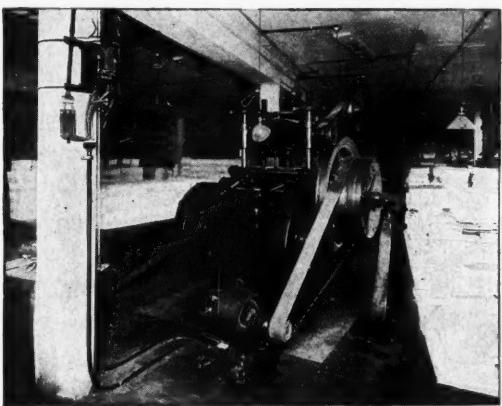
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632 Sherman St., Chicago

To Sales Promoters of Printing Office Supplies

You know how valuable it would be to you to know the name and address of those in the trade on the Pacific Coast who are contemplating the purchase of a press, cutting machine, folder, or other new devices or supplies for making money or turning out up-to-the-minute pieces of printing;

You know how valuable it would be to you to have your catalogs and price-lists (or your personal salesman) placed in the hands of—or at the personal service of—prospective purchasers on the Pacific Slope;

But you think such valuable service would cost you a great deal of cold cash—so much that your firm could not afford it.

Then you are mistaken!

Any sales manager can have this valuable service by becoming a regular patron of the advertising columns of The PACIFIC PRINTER & PUBLISHER.

From every city and from most of the towns on the Coast The PACIFIC PRINTER & PUBLISHER receives reports of contemplative buyers, exchangers, inquiries regarding machinery and supplies, etc., etc.

The printers and publishers on the Coast know they can secure unbiased information from The PACIFIC PRINTER & PUBLISHER as to the best list of articles to buy.

And considering the expense of printing and circulating The PACIFIC PRINTER & PUBLISHER, being the only periodical of its kind on the Coast—and having a good circulation in Hawaii and the Philippines, in China, Japan and the East Indies—the space rates charged advertisers are extremely moderate.

Write us for further details on how you can follow this up—and make more money.

Subscription Rates: \$3.00 a year; Canada, \$3.50; Foreign, \$3.75.

The Pacific Printer & Publisher
San Francisco, California

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*You can without any trouble if you will spend
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Learn to operate and take care of the Linotype machine; any average hand compositor can do so in six weeks' time, and it's *the one sure way of getting a steady job with more pay.*

The supply of good operators and machinist-operators never meets the demand. Employers know this, and therefore hesitate before "laying off" a good man during the inevitable "slack periods."

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Let us add your name to our list.

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The Printing Art *"The Fashionplate of Printerdom"*

THIS MAGAZINE is issued monthly in the interests of printers, publishers, designers, engravers, advertising men and others. Its articles relate to the constructive phases of printing and advertising. It conveys information of real value and interest. It presents regularly the new things in type, design, colorwork, the reproductive processes, and other features of the graphic arts. The exhibits include examples from the leading publishing houses, printers and engravers, and afford the most comprehensive showing ever made of American printing and engraving. The size of The Printing Art is 9x12 inches. It has over one hundred pages every month. The annual subscription price is \$3 in advance; single copies 30 cents. Foreign price, \$5 per year, including postage. Canadian subscriptions, \$3.75 per year.

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For Economy
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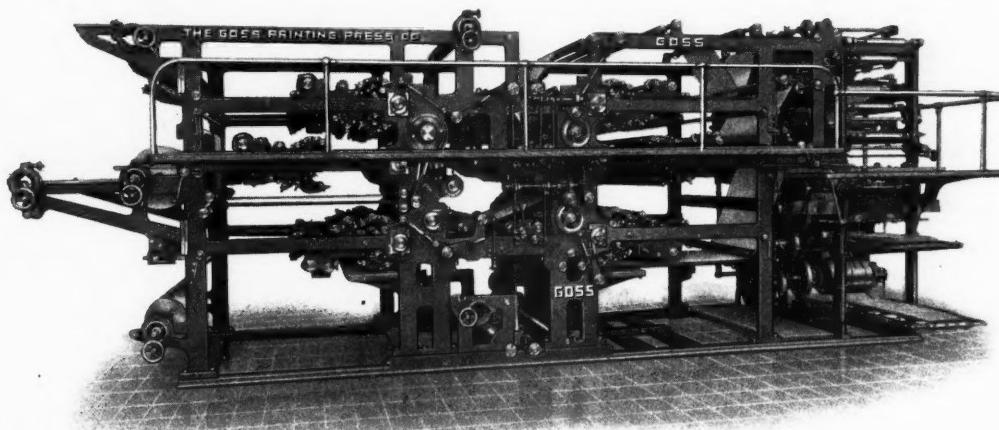
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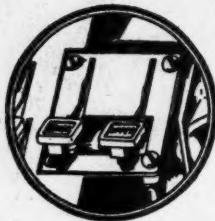
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